



OLD ITALIAN LACE



# SEVEN CENTURIES OF LACE

By Mrs. J. HUNGERFORD POLLEN

Preface by ALAN COLE

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WILLIAM HEINEMANN. LONDON











E



No. 1 — *An angel guides the hand of a Woman  
who is making a collar of punto in aria.*  
Door of a Linen-cupboard. School of Guido Reni.  
Bologna Gallery.



# OLD ITALIAN LACE

BY ELISA RICCI

VOLUME I



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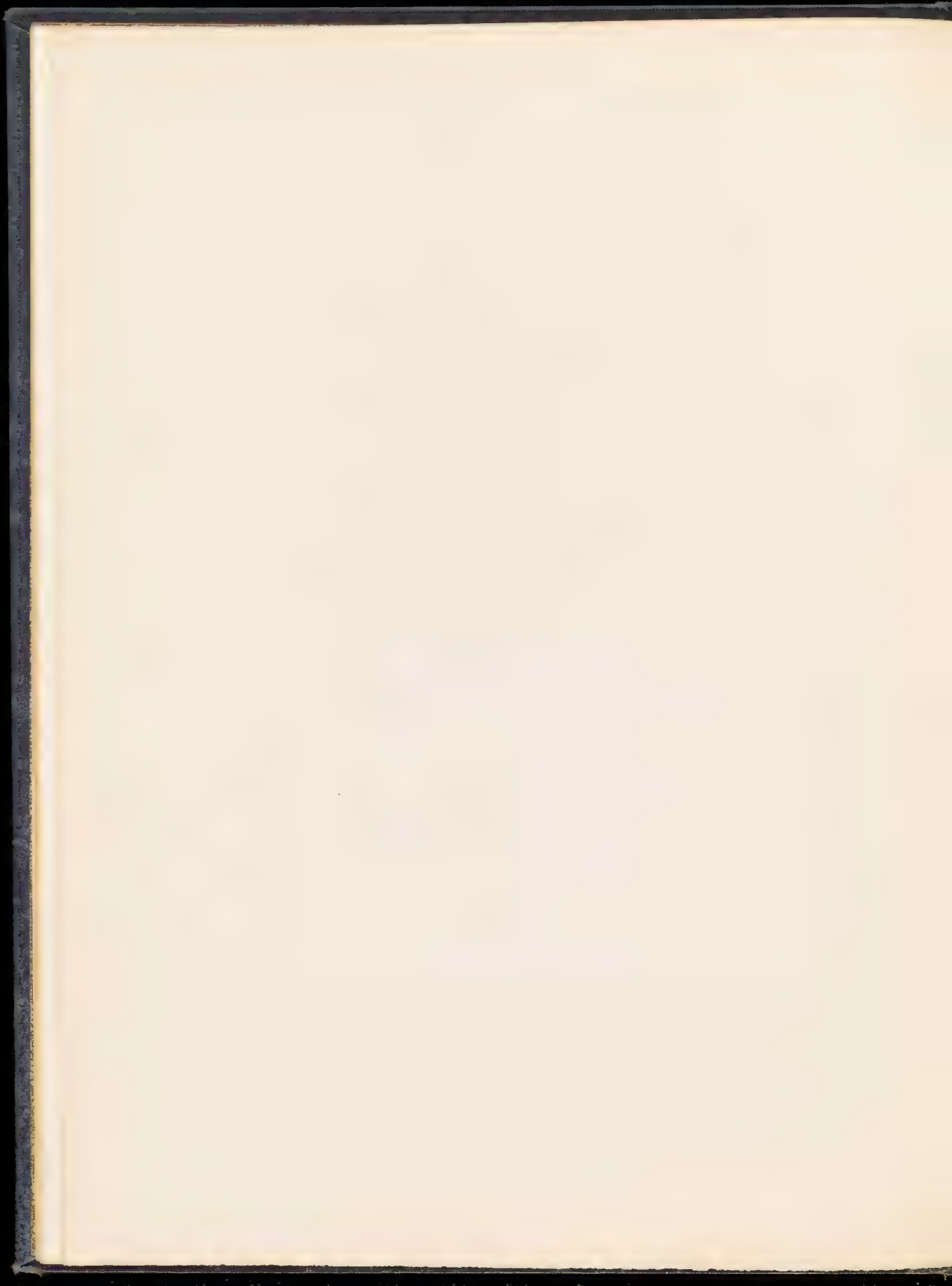
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## INTRODUCTION

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HEN and where was that minor Fine Art born which seems to sum up two virtues essentially feminine in their nature: elegance and patience?

How can we discover the first origin of an art so modest as to be content to remain almost exclusively feminine and anonymous, flourishing in the silence of the cloister and the quiet of the fireside? The meek nun stitching at an altar-cloth, or the young mother happy in the preparation



No. 3 - XV century. Baby's swaddling-band. Embroidery with drawn thread and *reticello*. Luck, Rome.



of baby-clothes and trimming the fine linen with the new form of embroidery, were all unconsciously building up the foundation of the History of Lace, and did not think of dating their handiwork!

But since there are people who believe the art of lace-making to be co-eval with that of embroidery, while others affirm that it is of Italian invention and relatively modern, it may be worth while to seek the truth from two impartial sources: among documents — inventories, trousseaux lists or deeds of distinguished families apportioning property — and old pictures.

It will be seen that documents and paintings are silent about lace for long centuries of time; then about the middle of the XV century they begin to murmur of the new Art, breaking into loud pæans in its praise in the middle of the XVI century, which continue throughout the XVII and even into the XVIII century.

Life in the XIV century passes vividly before our eyes in Italian pictures. Their painters took a pride and delight in reproducing details of all things which pertained to dress or furniture, no matter how exalted or how humble. Thanks to these indefatigable workers, we know not only the jewels of Battista Sforza, Duchess of Urbino, the marvellous brocaded gowns of the Benci, or the beautiful armour, pride of the Dukes of Montefeltro, but also the aspect of the most every-day trifles. Shepherds in adoration timidly hide their hands behind their coarse straw hats, and old saints gaze at us through great spectacles or, seated on stools before their reading-desks, they study bound manuscripts embellished with miniatures, surrounded by all the workaday implements of their little cells: scissors, lamps, ink-stands, water-clocks. We are familiar with XV century garb in every detail; the veil, finished "French fashion", with a narrow embroidery, or hemmed in long stitch, forming almost a series of small tassels (see No. 4) or striped with gold (see No. 5); the fine fringed linens; large tablecloths worked in arabesque and embroidery, or bordered with friezes of griffins and dragons in the Perugian fashion.

In the inventories contemporary with these pictures, in the lists of the dowries of the more important brides of noble families, we find similar things described together with cloth, silk or gold materials, embellished with vair and ermine; in the sumptuary laws we learn the prescribed depth of velvet bands for dresses and the weight of silver for buttons and little chains, nay, even the quantity of silk allowed to work the buttonholes! And never do we come across one single mention of any material which could reasonably be supposed to be lace until the end of the XV century, when it occurs as a rare article of luxury, and towards the middle of the XVI century, when it is mentioned as an article the excessive use of which called for regulation by sumptuary law.



The first pale phantom of lace (for we will not give the name « lace » to that open-work stitch used for joining seams in sheets and pillow-slips) seems to



No. 4 — Veil with little crimped stitched border.  
Detail from Botticelli's *Magnificat*, Uffizi, Florence. (Photo. Alinari).

me to appear in a fresco by Gozzoli in the Church of San Gimignano, dated 1465 (see No. 7). It is only a small insertion of two meshes stitched to the hem of the coverlet of the bed in which St. Monica has her last vision. The first plain mention of lace occurs in a document of the Metropolitan of Siena, 1482, wherein is des-





No. 5 — Veil embroidered and fringed.  
Detail from Buoninsegna's altar-piece, Cathedral of Siena.

*cribed a table-cover of linen with three strips of reticello of the ordinary thread and a cross in the centre, for the high altar.*

Probably the « ordinary » *reticello* strips of 1482 were contemporary with Benozzo's fresco.



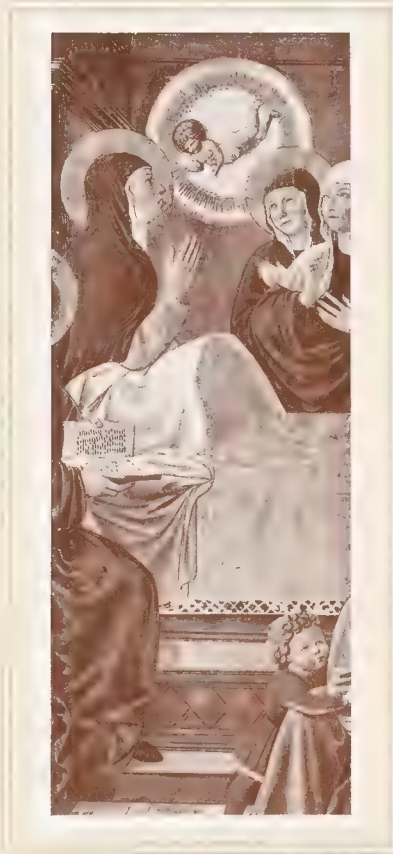
No. 6 — Linen with openwork seams.  
From an altar-piece by A. de Bologna, 1369. Fermo Library.

In the wedding-trousseau of Elisabetta Gonzaga of Montefeltro (1488) the cushions were of crimson satin with a network of gold and silver, the shirts of Rheims linen had no decoration; two shirts, one of cambric, the other of bombasine were worked with gold; the tablecloths and pillow-slips of Rheims linen were untrimmed, but the sheets were trimmed with gold and gold fringe. Lastly, three large pieces of Rheims linen, the tops worked in thread, were perhaps fringed or embroidered.



Researches among the inventories of the leading families of Lombardy, Mantua, and Urbino have met with no success so far as mention of lace is concerned. In

the inventory of the wardrobe of Lucrezia Borgia, dated 1502, minute descriptions are given one after another of the following: *embroideries for bed-furniture in silk and gold, with their fringes, and even the rings by which to hang them; tablecovers and collars and stockings (in silk mesh) and altar-cloths (of linen with black silk fringe), or of velvet embossed with gold, and veils (white striped with red)*. Lace is spoken of only in connection with *two cushions of green velvet with tassels and lace of gold*, and even then we must remember that trebly-plaited lace (*trina, triplice atrecciato*) may have been simply like *terneta*, a narrow trimming, so that we may conclude that in 1502 not even Lucrezia Borgia herself possessed a yard of lace; a fact not without significance.



No. 7 — Mesh-work insertion of white thread.  
From a fresco by B. Gozzoli, 1465, in San Gimignano.

The deed dividing the property of the Sforza sisters has been freely quoted to prove that lace existed in the XV century, although it may bear quite a contrary meaning. If in 1493 the sisters had but *four pieces of netting and one ribbon (binda) of two bobbins (binda does not mean lace, nor is lace of any kind made with two, or even two pairs of bobbins)* as their entire stock of lace for division, one may

ask if there was one of the great ladies of that time who was in possession of lace of any kind?

A careful student of costume tells me of the discovery of an inventory of 1492 with this entry: *three pairs of sheets of four-fold linen with wide reticello worked with fish-bone pattern and little crosses, fior. 36*; and in another inventory of 1493; *one pair of brocade pillows with covers of fiore and reticello of rezza*. Fiore was

No. 8 — *Frieze of Modano lace on the bed  
and laces of many kinds on the sheet, the  
headdress of the saint, the towels, the swad-  
dling-bands, the linen-basket etc. etc.*

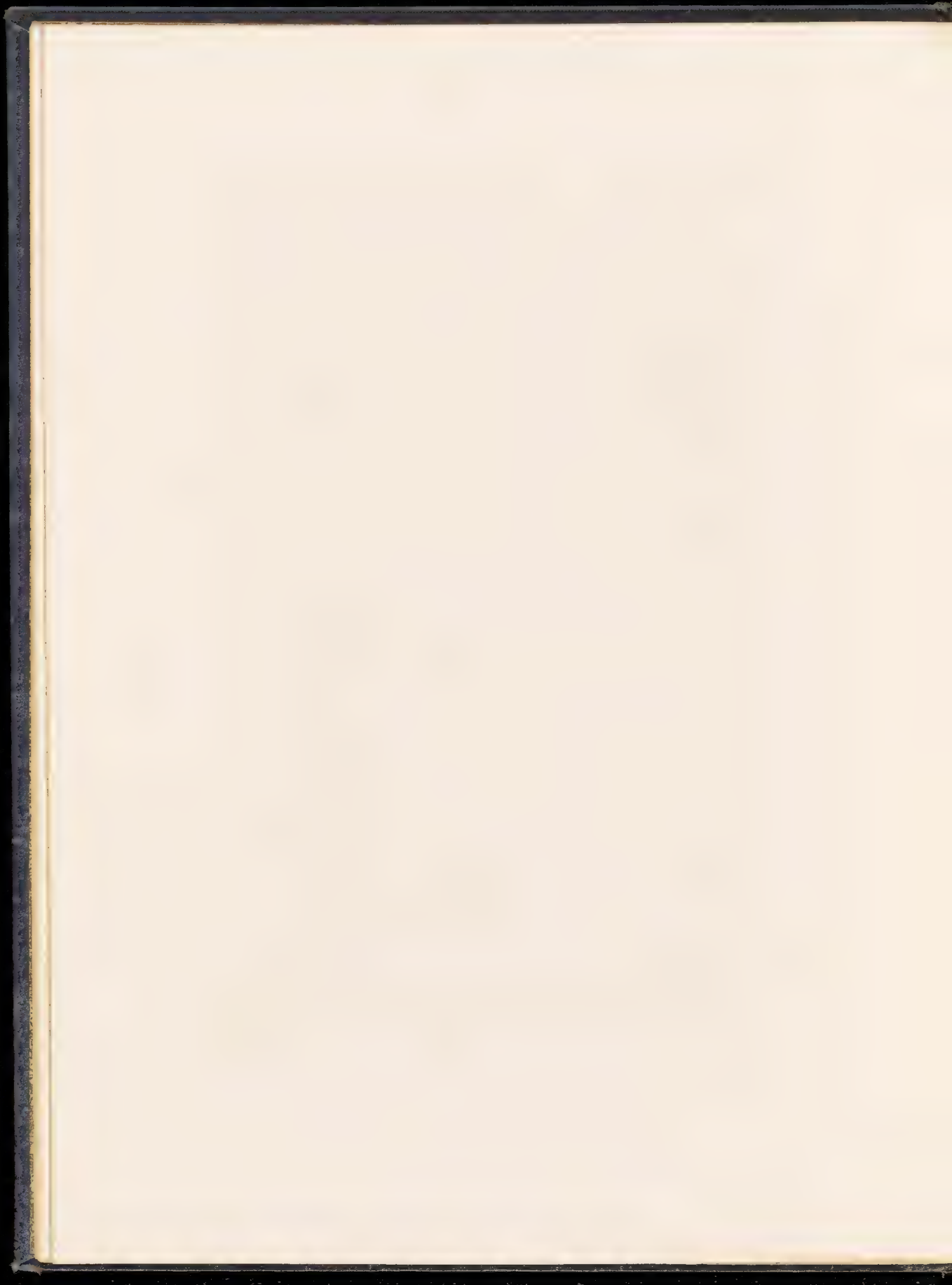
Altar-piece in Santa Maria at Cortona, Birth of  
the Virgin Mary. By Allori, called Bron-  
zino. Beginning of XVII century.







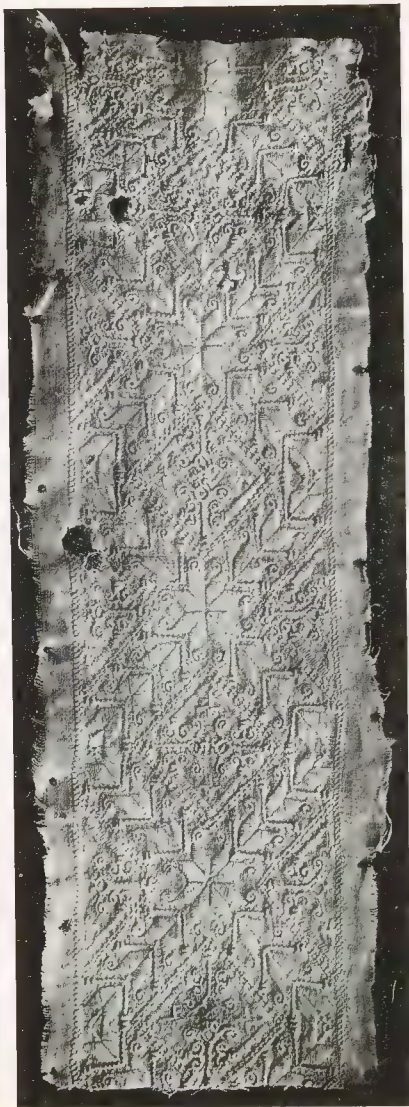






No. 9 — Embroidery in black silk short stitch.  
From a portrait attributed to Raphael. Uffizi, Florence.  
(Photo. Alinari).





No. 10 — White embroidery without open work.  
End of XV century. Luck, Rome.

a very fine quality of linen, and *rezza* « a thread net of the finest mesh upon which various figures are made with a needle » (N. 63). The information concerning *rezza* is taken from La Crusca. But it must be remembered that La Crusca was born in 1582, while the inventory in question dates from the end of the XV century, and makes no mention either of embroidery or figured designs.

True, nearly every History of Lace refers to the sumptuary laws of Venice promulgated in 1514 against the use of lace; but the erroneous information is based on a sentence (either ambiguous or inaccurate) to be found in Yriarte's *Venise*. Speaking of the institution in Venice of the *Regulator of Poms* in 1514, he includes in his list of prohibited articles the word *dentelles*. But if we examine the principal sumptuary edicts enacted by the Republic in the first half of the XVI century, we find no mention at all of lace until 1530, while even that date furnishes nothing really explicit <sup>(1)</sup>.

(1) « 1530, 19th March.... Concerning ornamentation of rooms and beds... Beds are not to have upper and under sheets or pillows trimmed with silk and gold, silver, gems, pearls, embroidery, or silver-work, or worked *de ace a ago* (thread and needle) but these must be plain ».

Even admitting that in some rare cases a vague allusion may have been made to some insignificant lacis work, the fact remains that no trace of lace is to be found either in documents or paintings before the end of the XV century. In portraits by Leo-

So we see that even in 1530 (by which time Paganini and Tagliente had each published books of designs for embroidery) white linen was still generally ornamented with silk and gold — even with pearls and jewels — and the needle and thread-work above mentioned would seem to refer to embroidery more than to lace.

« 1535, 29th September. Gloves stitched with gold and silver, silk, thread or any other material are forbidden... at the same time it is forbidden that sheets, veils, cushions, coverlets for beds as well as cradles, be embroidered in gold, silver, or silk of any colour; but they may have a thread trimming two fingers'-breadth and no more and the seams shall have no work upon them, but shall be plain ».

In the « thread-trimming round and on the seams » of the bed-linen we may assume an allusion to the narrow lace in reticello or ivory-stitch used to hide the joins in the linen, and a real reticello lace all round, as is seen in some old examples.

« 1542, 7th December..... and ministers hereby are empowered to demand admittance to the house and into the room of women as aforesaid (in their confinements) to see if said women have any ornaments contrary to the law of the land, that is to say: sheets worked with gold, silk, silver, or thread embroideries, or any of the bed-linen be treated with thread work broader than two fingers'-breadth, or any part of the bed, or its curtains, coverlets or anything of the kind, be of gold or silver or velvet or else embroidered, striped, embossed with gold, silver, silk or thread ».



No. 11 — Insertion of drawn thread and embroidery round neck of shirt  
From C. Crivelli's « Magdalen » (1436-1490). Gallery, Berlin.



nardo, Ghirlandaio, Parmigianino and the young Titian we discern clearly enough to be able to copy the design, an embroidery in short-stitch in very fine black silk on the trimming round the neck and wrists of their sitters (No. 9) and it is precisely these trimmings which disappear later to make way for laces which, at the beginning of their career, are nothing but a transparent white washable embroidery for ornamenting linen.

As is well known, washable body-linen was not in general use before the XV century, and throughout this century women continued to put the same work of coloured silk and gold on their linen as on rich silken fabrics. During the latter half of the century, some attempts were made to invent a trimming more suitable



No. 12 — Little cross in reticelle,  
imitating a jewel.  
Baldini, Florence.

for washing fabrics, resulting in a work of white in relief upon white, satin and curl stitches mingled, and nearly always following a pattern dividing the stuff into equal squares defined by a drawn stitch in open-work (No. 10). After this first step, expert embroideresses tried new effects in transparencies, and were led unconsciously along the track towards the making of lace, an entirely new trimming differing from the art of embroidery, which had its origin in the East, in that this novelty had the double good fortune to be born in Venice and in the XV century — that is to say in a place and at a time when work of all kinds took an artistic

form. It flourished instantly, as by a miracle.

Let not this description of the growth of lace-making be taken as a denial of the possibility that in other times and places ingenious spirits may have imagined and attempted some kind of lacework with needle and bobbins. But such isolated examples cannot be taken to prove the birth of an art which reached a perfect maturity within fifty years, thus making its date of origin almost incredible, and suggesting some remote and obscure genesis.

Some of those who cling to the idea that lace-making is of respectable antiquity make much of fragments of stuff found in the ancient tombs of Egypt; one scrap is alleged to be ornamented with short-stitch and perforations, and to date from the VIII or IX century B. C. But these examples, besides being very few in number, are not unquestionably genuine! The point is not of much importance save, perhaps, to emphasise the facts that lace-making did not emerge from an embryonic state in those distant ages, and that it died out and disappeared completely.

How can we connect this clumsy drawn thread or mesh-work with the Venice Point of twenty-five centuries later? How claim the Orient as the birthplace of lace, when that very East, who was the supreme mistress of embroidery, not only did not teach us the work, but came to learn it from us? Although China, Japan, and Persia send us materials woven with a thousand marvellous tints, or printed with



No. 13 — Design for embroidery in counted threads with coloured silks.  
From the *Universali e belli Recami* of Zoppino, Venice, 1537.

a coloristic skill and audacity the exotic harmonies of which delight even our foreign eyes, they have no thread lace, or only poor modern samples.

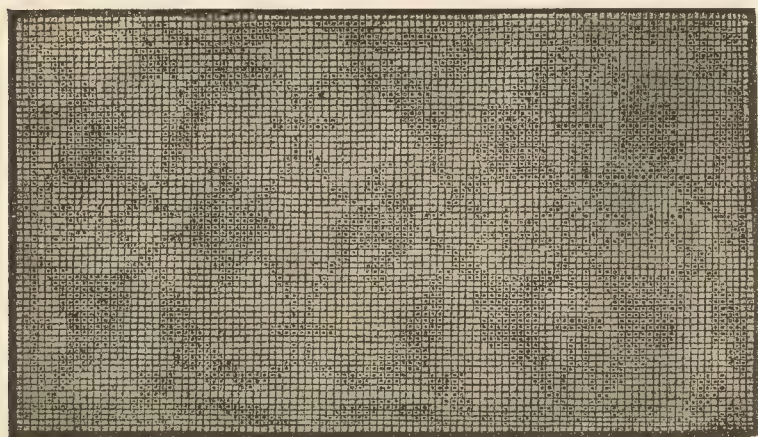
Again, some people perceive a white reticello cushion of geometric design in Lorenzetti's fresco of *Peace* at Siena, which would bring back the invention of lace-making to the XIV century. How delighted we should be were we really able to see the first trace of our own lovely art in that charming painting, where woman represents the highest and purest of human aspirations! But in other pictures by the same artist there are motives similar to this supposed lace in the decoration of walls, boats, aureoles of saints, and other objects where neither lace nor embroidery could possibly be used. If this hypothesis should be allowed, what a quantity



of braid, fringe, and other ornamentation might be claimed as lace, and how many works in ivory, wrought iron, filigree, and even in marble which may have suggested designs for lace might be supposed to be imitations of it.

Certain is it that long after Lorenzetti, no painter — neither Ghirlandajo, Botticelli, Gentile Bellini, the Vivarini, nor even Carpaccio himself, that lover of the magnificent in women's attire, reproduced a single example of any sort of lace.

Many have thought that in Carpaccio's *Two Courtesans*, in the Correr Museum



No. 14 — First designs for transparent work from the *Burato* of Paganino. Venice, 1525?

Venice, a lace edging was shown at the hem of the petticoat. But this is not the case; it is a galloon or braid, evidently one of those *Curtapise* frequently mentioned in inventories of the XIV century as borders, or ornaments for the hems of gowns. How appropriate the lovely new fabric would have been in Carpaccio's version of the Dream of St. Ursula! The room, the furniture, the bed wherein the fair girl sleeps and dreams her virginal and saintly dreams are adorned with exquisitely feminine objects. We can imagine with what delight Carpaccio would have trimmed the white sheet with a shadowy lace edging, where, in order to soften the line of division between it and the coverlet, he had recourse to a meagre fringe! and is it to be supposed that Memling and Van Eyck would have neglected



15

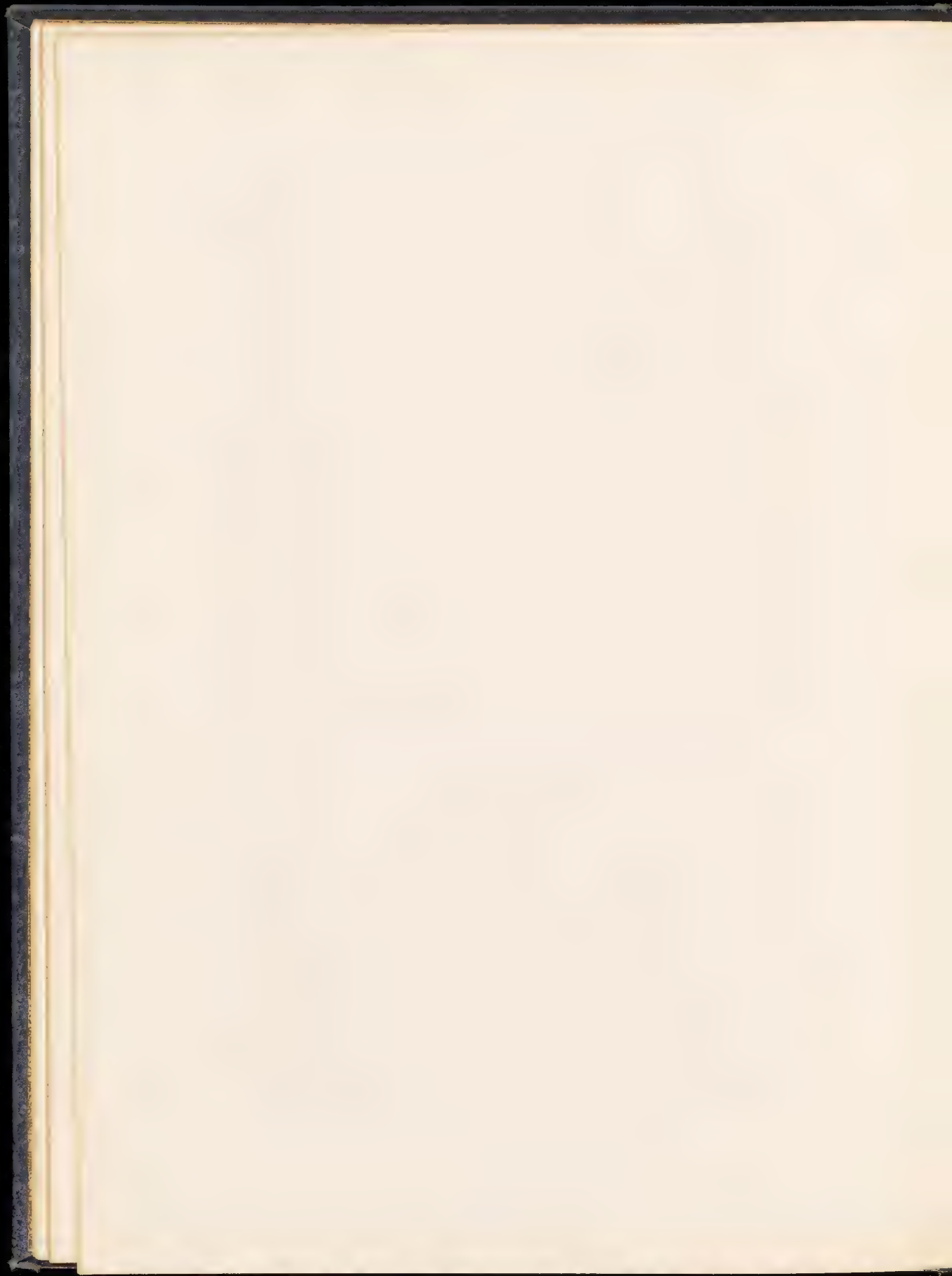


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No. 15, 16, 17 — Embroidery in colour, counted threads; in No. 15 the design is embroidered, in the others the background. Chict Exhibition, 1905.

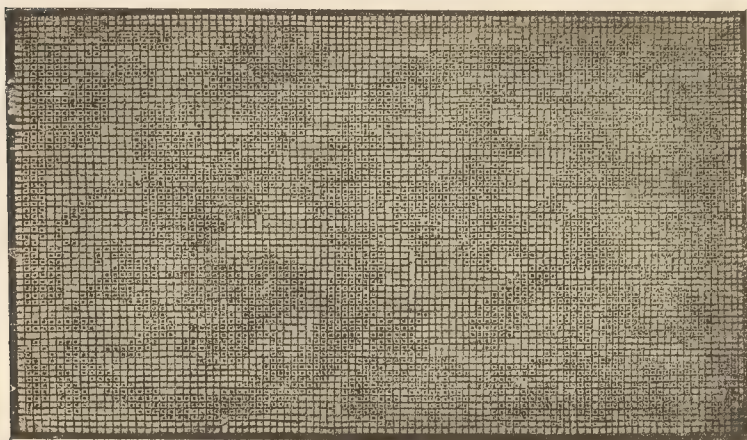




to adorn the Madonna's dress and veil, or have lost an opportunity of further embellishing those homely interiors which they depicted with such minutely loving care?

How is it possible to avoid drawing a significant conclusion from such omissions when we have but to turn to the portraits of Rubens, Van Dyck or Sustermans to see how the XVII and XVIII centuries revelled in the beauty of our graceful handiwork, recognising it as the most artistic adjunct for male and female dress?

A search throughout the principal Galleries of Europe has revealed nothing



No. 18 - First designs for transparent work. Border for bed from the *Burato* of Paganini.

fresh to me save in one instance: in the Berlin Gallery, Crivelli's « Magdalen » wears a small piece of insertion of drawn-thread work round the neck of her chemisette (drawn-thread work was the first link in the chain uniting embroidery and lace (No. 11). Had Crivelli known of any more beautiful lace than this, would he not have chosen it to adorn the saint's dress?

The same conclusion is reached when we study those pattern-books of which some perfect copies are still to be found, as well as loose leaves, in private and public collections. Little books, well worn and tattered, and yet highly suggestive. The XVI century artists dedicated their books to those great ladies who were not content merely to wear the lace they loved, but wished to learn how to make it

for themselves; they still smile at us from the canvases of Titian, Paul Veronese, Parmigianino and Bronzino. The books contain patterns for every sort of feminine work; how can we wish for anything more comprehensive or more likely to assist us in our search for the origin of the feminine art *par excellence*?

Let us look at the foreign pattern-books. *La Fleur des Patrons de Lingerie*



No. 19 Work with background in colour, counted threads.  
Chiflet Exhibition, 1905.

*à deux endroitz à point croisé à point couché et à point piqué, imprimé à Lion par Pierre de Sainte Lucie dict Le Prince, in 1549, gives nothing in the way of transparent work, either in drawing or text. Some designs intended to be drawn on a foundation of small squares lead one to think they may be meant for Modano or drawn-thread. The little square, however, does not represent a void, but the mass of threads which form a background, either to be covered with stitches or left bare: for an example, see Zoppino's design (No. 13). How could this be executed in lace? The opaque ground and the transparent design are a complete*

negation of lace... Evidently we have here a design intended for counted threads in coloured silks in which the background would be stitched and the plain linen would form the design (Nos. 15-17).

The most ancient of all Italian books of design, *Il Burato* (undated, but probably contemporary with, or a little later than Colonia's work dated 1527) has some illustrations showing originality, not in the terms only, but also in the motives, which are not so small and insignificant as those for embroidery, but altogether larger and more decided, indicating a novel intention. As a matter of fact, they were intended to border beds, and to be executed on net-work, as is shown by the small black stitch in the centre of the mesh, which takes the place of an outline, or the little black square used in designs for counted threads.

Thus we see how designs for lace were born of designs for embroidery; they come to life in the first Italian *Book of designs*, *Il Burato*, and continue their career in the pages of Tagliente and Zoppino, until in Mathio Pagan's book, published in 1543, we find that *punto tagliato*, which leads the way to *reticello* and to the fairy-like *punto in aria*!



These pattern-books seem to proclaim that the first of the needle-laces were *Venetian*.

Indeed, the authors Tagliente, Vavassori, Vinciolo, Vecellio, Pagan are all Venetians, and all use the flowery language of their time when they present their works to *lovely and virtuous ladies*. Pagan claims that with the aid of his little volume « *one will find borders suitable for the adornment of every woman and of every bed with cut work, knotted work, and every other variety of stitch* »; the terms could not be more purely Venetian. The Venetian dialect was adopted as the official language of lace-making; the printers, authors, and designers were all Venetian, and of the 140 famous manuals which appeared between 1525 and the close of the century, in Germany, France, and Italy nearly 100 were printed in Venice. Later on, in 1584 and after 1590, guides to lace-making (no longer « to embroidery ») made their appearance outside Italy; but they were copied largely, if not entirely, from ours or else they were written by Italians seduced from home by flattering hopes of higher pay, like Vinciolo, who signed his admirable book published in Paris « Vinciolo the Venetian », and never learned sufficient French to enable him even to translate his own name correctly; *Fédéric* and *Fédérick* alternate throughout its pages.



Sometimes a foreigner published designs in Venice, like Ostans or Ostaus, and that Dominique de Sera, called in 1546 the *little Frenchman* in a book published in Venice at that date, while in 1584, in another book published by him in Paris, he signs himself boastfully, Dominique de Sera, the *Italian*.



The XVI century had throngs of ladies to whom these *pattern books* are dedicated; they filled the rooms of their palaces with all their female relatives and servants, and, inspired by artists and aided by clever hands, they created those prodigies of patience, grace, and fine taste which will pass before the eyes of the readers of this book.

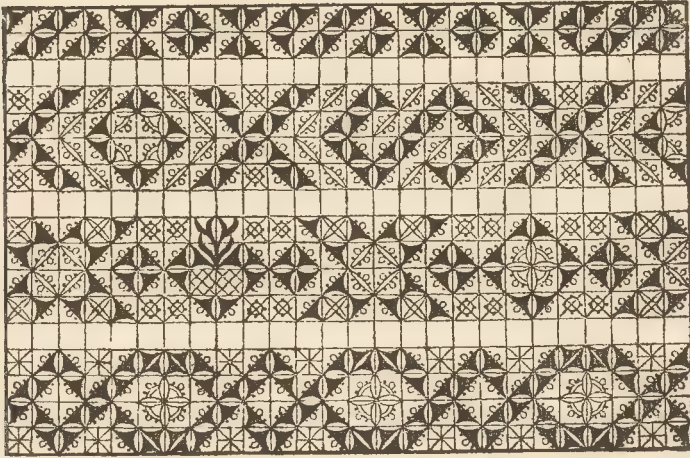
Somewhat later, in the XVII century, the white hands of our ladies will produce that cut linen foliage work (*punto tagliato a fogliami*) which is like a delicate bas-relief in ivory; and gradually we see skill become virtuosity, able to throw aside the trammels of strict rule, and create fantastic miracles of beauty as they fashion their *Rose Point*.

Thenceforth, Venetian laces were sought after by the proudest monarchs and the finest ladies of Europe. The art of convent and palace, formerly the pastime of leisure and luxury, entered into the poorest houses, and established itself as an industry so flourishing that it awoke the envy of an astute French minister, and not in vain!

At the close of the XVII century Colbert resolved to put some check on the stream of money which flowed from the country in exchange for the Italian lace which came into it. Not content with the imposition of duties and the promulgation of prohibitive laws, he decided on the course indicated in the following Edict: « that the towns of Quesnoy, Arras, Rheims, Sedan, Chateau-Thierry, Loudun, Alençon, Aurillac and others in the Kingdom shall establish the manufacture of every sort of thread-work, both for pillow and needle, after the manner of those made in Venice, Genoa, Ragusa and other foreign countries, and that the said manufactures be known as *French Point* ».

The audacious phrase was prophetic indeed! From that date our decadence began; the XVIII century saw our beautiful solid lace, with its balanced sobriety and chaste design degenerate entirely both in form and aim. No longer was the work undertaken for the adornment of the maker's house-linen, for presentation

to a church, or as a gift to beloved friends and relatives ; it was made to sell, and Venice accordingly had to follow the fashion, which she no longer gave to, but received from foreigners. Our workers sought to imitate the exaggerated fineness of French and Flemish laces, unsuited for washing with linen, and not sufficiently solid to display beauty of pattern. Their complicated foundations, which masked



No. 20 — Design for *punto tagliato*.  
From *La perfezione del disegno* of Ostaus, Venice, 1561.

poor and incorrect designs, made them so light and vaporous that they were only fit to minister to the vanity of feminine and masculine beauty.



The illustrations which follow will tell their own tale, and vindicate the rights of our laces, since the collection is entirely of Italian Laces, sought for and chosen among the unknown treasures which lurk in the darkness of sacristies, and the jealously guarded cabinets of ladies and collectors, or which, exposed to the

*dangerous* light in the dealer's shop, have already left us on their way across the Atlantic, immediately after the photographic lens had snapped their likeness as they hesitated a moment before taking flight! They are all truly Italian, notwithstanding the fact that only too many Italians themselves have adopted the habit of speaking of « Gothic stitch, Grecian lace, Spanish Point, or French and Colbert Point ».

I hope that this museum (though but a figurative one) may be of use in teaching, interesting, or inciting to renewed activity those new-comers to the field of needle-work who are taking up the beautiful industry again, moved by something of the spirit of the past!



No. 21 — Design for reticello.  
From the *Corona delle nobili e virtuose donne* of Vecellio.  
Venice, 1592.



I should like to close this Introduction with some information gathered from the withered lips of old peasants in Romagna and the Marches; they say that, well within their memories, in every house, however humble; and in every lofty palace were found three articles specially treasured: they were three pieces of linen taken from the old family chest only on the day of weeping round a corpse; the sheet and pillow-case used when the dead body lay in state, and the little cloth which covered the table for the inte of Extreme Unction.

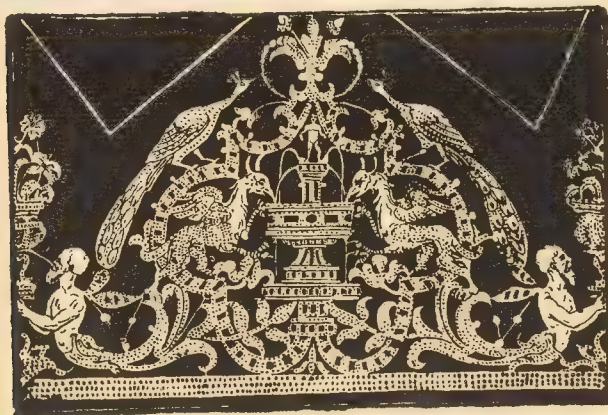
It is because they were laid aside as things too precious save for the last solemn rites, that three sorts of linen articles are found in the best repair at





No. 22 — Design for *punto in aria*.  
From the *Nova Expositione* of A. Somasco. Venice, n. d.

the present day: sheets, their seams hidden with narrow insertion in ivory-stitch, bobbin-lace, or *reticello* and enriched with wider laces top and bottom;



No. 23 — Design for *punto in aria*.  
From the *Corona* of Vecellio.

pillow-slips entirely covered with embroidery and *reticello*, sometimes enhanced with a motto or sacred symbols; and cloths in the form of towels, even richer in needle-work and lace.

Thus our art in its modesty is associated like its greater sisters with the cult of the dead.

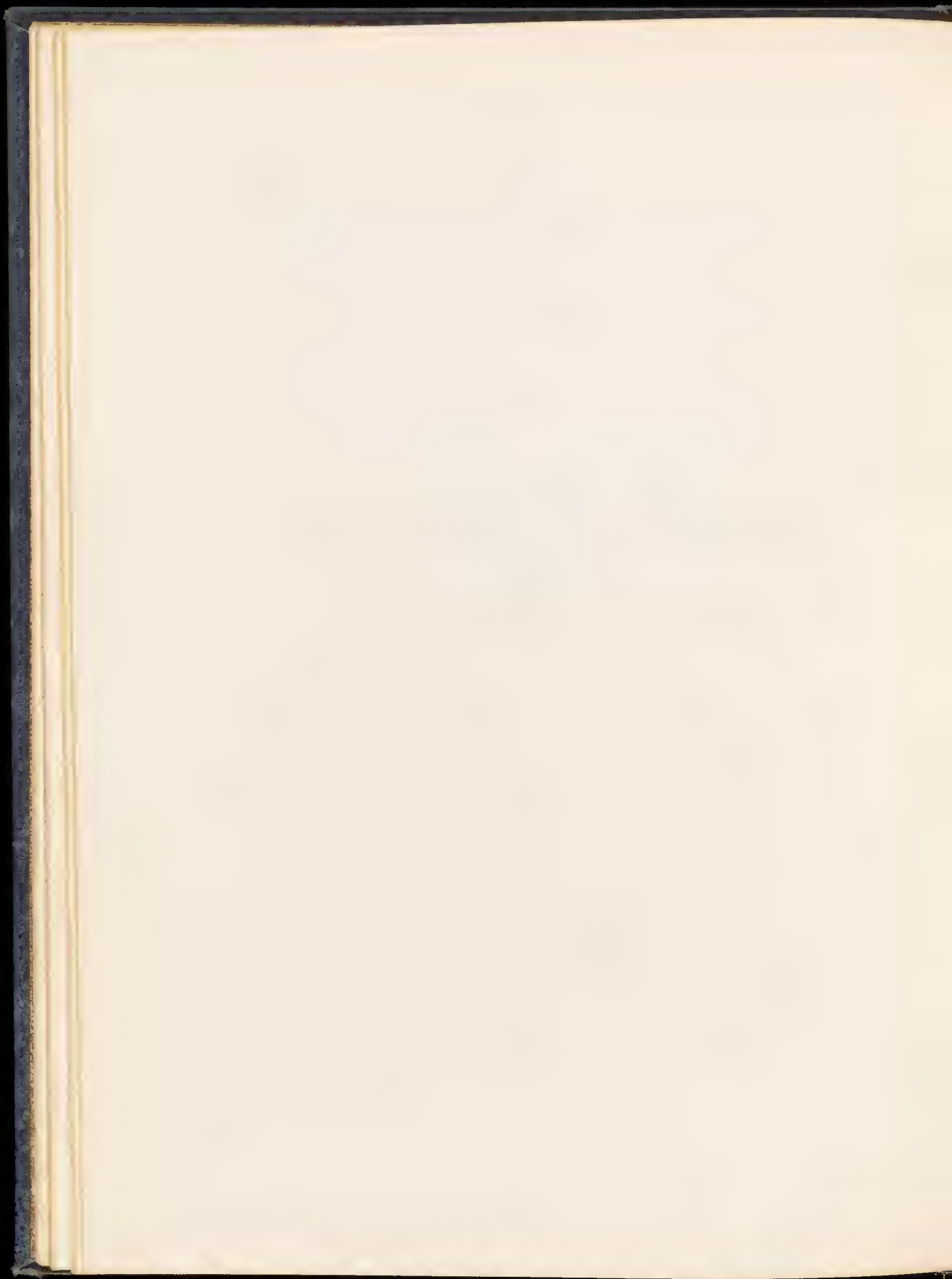


No. 24 — From an « Annunciation » by A. Vitali, at Urbino

I.

MODANO OR LACIS, DRAWN-THREAD WORK,  
BURATTO.







No. 25 — Laces embroidered in linen-stitch. Two lions facing each other before a fountain. The edging is bobbin-made. Original composition. XVI century. Binney, Florence.

## MODANO OR LACIS, DRAWN-THREAD WORK, BURATTO.



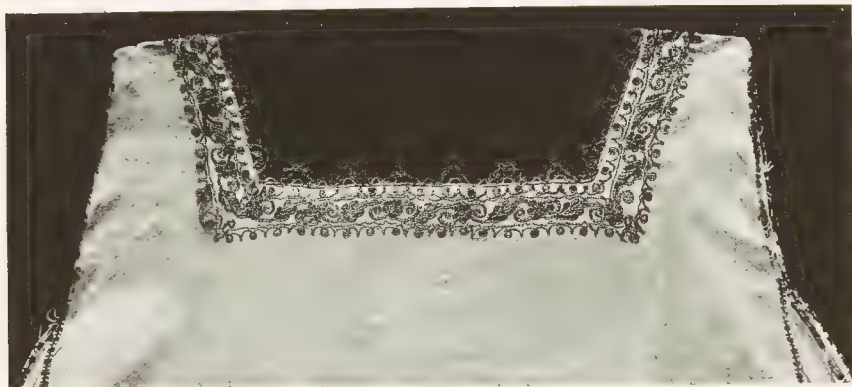
WE have been able to show that laces came into being towards the end of the XV century, and that they owe their existence to the demand for a washable trimming for linen.

As the use of white linen for personal wear gradually became customary during the XV century, women were not long in trying to find something more suitable for trimming it than the gold and silver, and coloured silk embroideries applied to dress-fabrics (No. 26).

At first they tried white embroidery upon white, finding that the beauty of the linen was not spoiled thereby, and that frequent washing did no damage to the work. Some few samples of *counted-thread work*, *satén stitch* and *curl stitch* (No. 27) with figures of animals, ornaments, or sacred mottoes have lasted until to-day; in addition to these, we have seen curl-stitch alternating with other stitches, giving

a most curious effect of white relief on white. But to eyes accustomed to the infinite variety of coloured silk embroidery, this white work soon seemed heavy and monotonous, and ill-adapted to the taste of an age which sought in all things ornament suitable for the use of the thing ornamented. White, fine linen demanded a white, delicate trimming: in a word, lace.

The oldest samples of white embroidery without perforations are rare, either because they were executed on material of extraordinary delicacy or because transparent fabrics were too unsubstantial to serve for every-day wear. The trans-



No. 26 — Shirt of white linen with embroidery and bobbin-lace edging in coloured silk and gold.  
Ciccolini, Macerata.

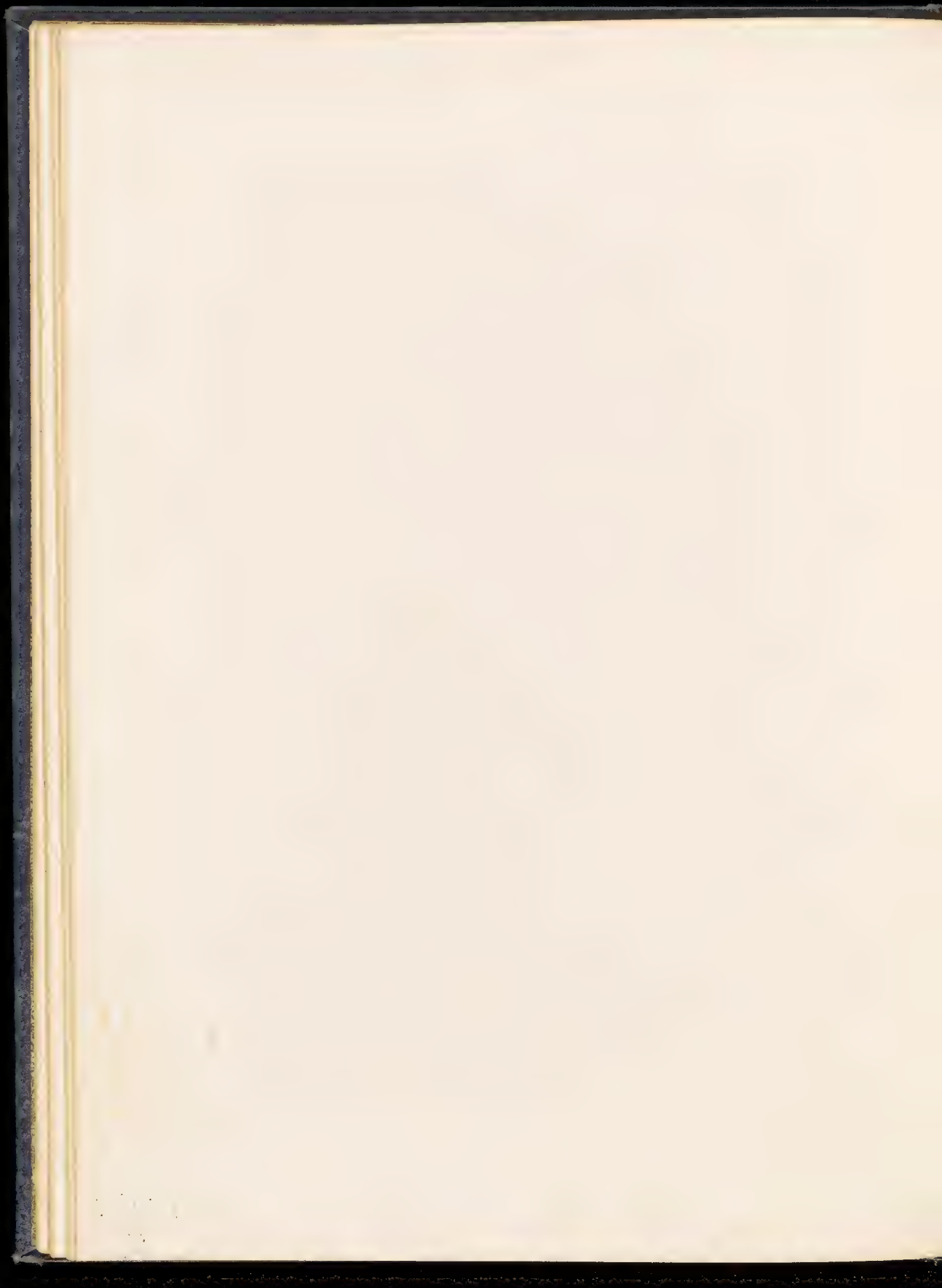
parent fabrics were *rensa*, or *rens*, and *filondente*; *rensa* took its name from Rheims, whence it came and, was very fine; *filondente*, on the contrary, was open and coarse, woven with « one thread a tooth » on the weaver's comb. Soon it was recognised that the only thing which could give variety, lightness, and beauty to white thread work on white linen was transparency.

The little pillow-slip (No. 29) of the finest *rensa* is an excellent example of embroidery of the end of the XV century, which foreshadows the appearance of lace. Intended for the *dead* (see Introduction) it has a design of the symbols of Christianity surrounded by four couples of angels kneeling round the ciborium, all worked in satin stitch; in the rich border we see the eagles, stags, and hounds which re-appear later in lacis and drawn-thread work.





No. 27 — Embroidery in curl stitch, satin stitch, drawn thread and open work, on very fine linen.  
Baldini, Florence.





No. 28 - Table-cloth embroidered in curl stitch.  
Original composition. XVI century. Property of author.





No. 29 — Embroidery on *rensa* in satin-stitch and drawn thread. Religious scenes and symbols.  
End of XV century. Tranquilli, Ascoli-Piceno.



No. 30 — Bodices edged with laces.  
Detail of painting of the Bentivogiti by L. Costa, in S. Giacomo,  
Bologna, 1488. Photo. Castelli.



No. 31 — Chemisette of embroidered laces, in portrait of  
Lavinia Fontana, painted by herself.  
Uffizi, Florence. (Phot. Brogi).





No. 32 — Small linen table-cloth, with border embroidered in red silk counted thread-work. Two lions facing each other before a vase of carnations. (The red and white edging is bobbin-made). Original composition. Chieti Exhibition, 1901.



No. 33 Lacis embroidered in linen-stitch. The vase of carnations is identical with that in Fig. 32. Michetti, Francavilla



Already efforts were being made to find a method of representing light and shade by means of heavy stitches on the light foundation, still further lightened here and there by perforations made by pulling the stitch. But when workers desired to make the design clear upon thicker fabrics, it was necessary to find a means of detaching the outline from the groundwork and lightening this by some artifice.

Perhaps it was a net (ancient as fishing, if not as fish themselves) which



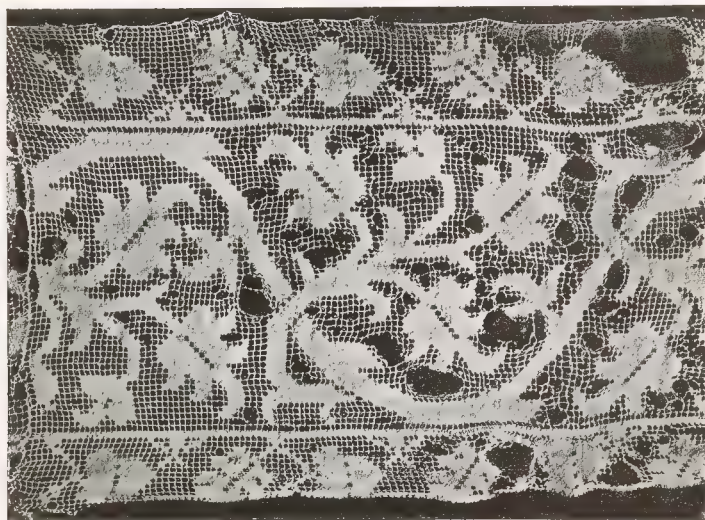
No. 34 — Shirt, embroidered in curl stitch and drawn work; the seams are hidden with small insertions of ivory stitch.  
XVI century. Binney, Florence.

suggested the ornamental possibilities to be derived from interrupting the close substance of the linen by transparent strips.

At the end of the XIV century nets were already in use, and were made in gold thread and pearls for confining the hair and for veiling the shoulders in the sumptuous head-dresses of the day; towards the end of the XV century we sometimes find a simple white net, as in the fresco of San Gimignano, in Raphael's *Holy Family* in the Berlin Museum, and Mostaert's *Woman Reading* in the same; at last, in 1488 Lorenzo Costa gives us the first clear and indisputable reproduction of lace in a tempera painting in a church at Bologna (No. 30). This is a portrait



of the large family of Giovanni II Bentivoglio; we see that his daughters, adorned with jewels which are veritable works of art, and wearing rich dresses, have at the necks of their gowns various insertions of lacis which are supposed to be the trimmings of their chemisettes. That this plain lacis simply embroidered in linen-stitch should have been held good enough to ornament the gala attire of princesses, and that it was carefully reproduced by the painter shows that at the close of the XV century the first specimens of lace were rare and were prized for their novelty.



No. 35 — Lacis embroidered in linen-stitch.  
XVI century. Amari, Florence.

Once the first step had been taken, the glowing fancy of expert embroiderers led them to trace the most varied geometrical figures in linen-stitch among the square meshes, which were soon to be further embellished with foliage, ornaments, animals, fantastic figures and whole histories. Sometimes the workers revert to old patterns which had served for cross-stitch and counted thread-work in white and colours. At the Chieti Exhibition there was an embroidered lacis with the self-same vase of carnations which was the model for an embroidery in counted thread-work, most probably taken from the pages of the same book, in one case combined with two lions facing each other, in the other with two columns spanned by an arch (Nos. 32, 33).



By reason of the easiness of execution of both mesh and linen-stitch, this sort of lace — the first ever made — never fell into complete disuse; it was its



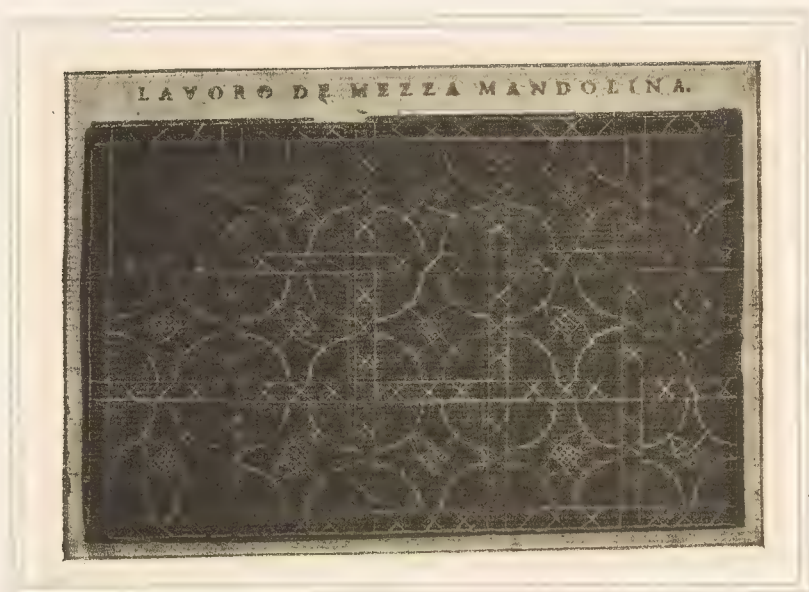
No. 36 — Lacs embroidered in linen-stitch with various figures, dragon, sphinx, etc. XIX century. Amari Collection, Florence.

misfortune, indeed, to survive with crochet-work into the evil days of bad taste which followed the Empire period. Owing to this calamity both kinds of work have fallen into a disrepute from which we may hope they will emerge.

It is certain that lacs or filet was in high favour in the XVI century both at the French and Italian Courts. « In the Palace of Catherine de' Medici in Paris » says a contemporary writer, « the maids and attendants spend the whole

of their time in making squares of filet ». In Catherine's Inventory is an entry concerning a cabinet containing 381 squares of *unmounted* filet and of another containing 538, some worked with roses, others with bunches of flowers. The *unmounted* filet leads one to suppose that these squares were intended to alternate with squares and strips of linen embroidered in reticello or with open-work designs.

Either by itself, or associated with other needle-work, lacis was used to beau-



No. 37 — Design from the *Gemma Pretiosa* of Isabetta C. Parasole.  
Rome, 1615.

tify coverlets and bed-borders, or, as insertion, to adorn church-linen, cloths, towels and albs.

There is a variety of mesh-work very seldom found existing now, although several designs for its manufacture are to be seen in an old pattern-book, Isabella Parasole's *Studio delle virtuose Donne* published in 1597; the work was known as *mezza mandolina*, and is a net of irregular mesh, sometimes left plain, but more often embroidered with little leaves in matting-stitch which fill the square mesh and join it to the others so that the background can hardly be seen between the interwoven figures (No. 38).

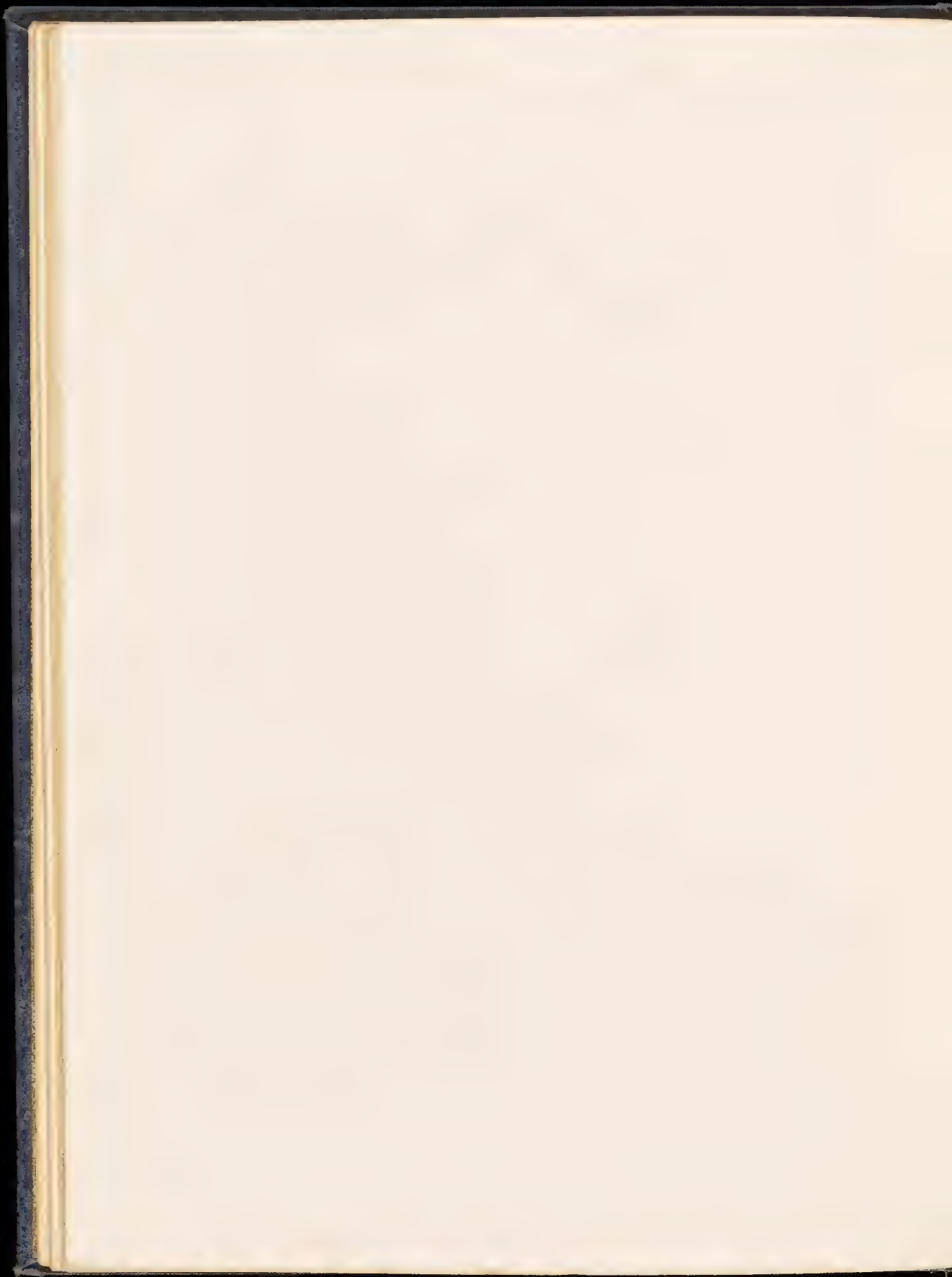


No. 38 — Embroidered chemisette of *mezza mandolina* net, in portrait of Eleonora da Toledo by Bronzino (c. 1550). Museum, Berlin.



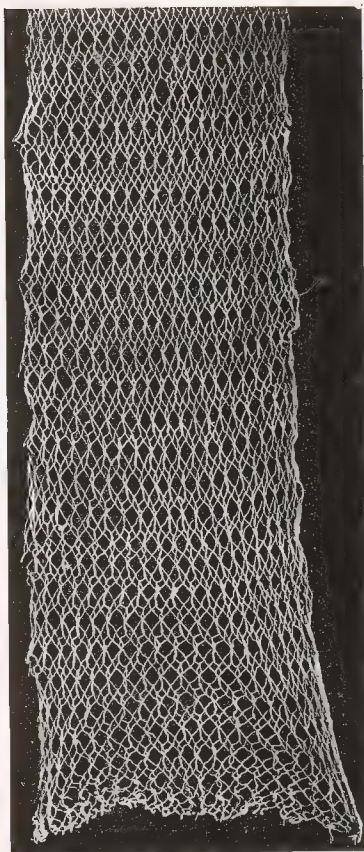






The islands near Italy, Sardinia especially, furnish examples of a sort of embroidered filet differing essentially from the Tuscan and other Italian varieties. The square mesh is filled with a darning-stitch instead of a linen-stitch, and crossed either horizontally or diagonally with a single thread; by this device the design gains in freedom and becomes less angular, while the work, although coarser and simpler than the other, is not without an interest and character of its own (No. 44).

In other examples of later date we find lacis covered with much richer and more intricate embroidery with which it attempts to imitate lace of a more precious description, and to obtain effects of *chiaroscuro* by means of matting-stitch, outlines in relief, and threads of various thicknesses.

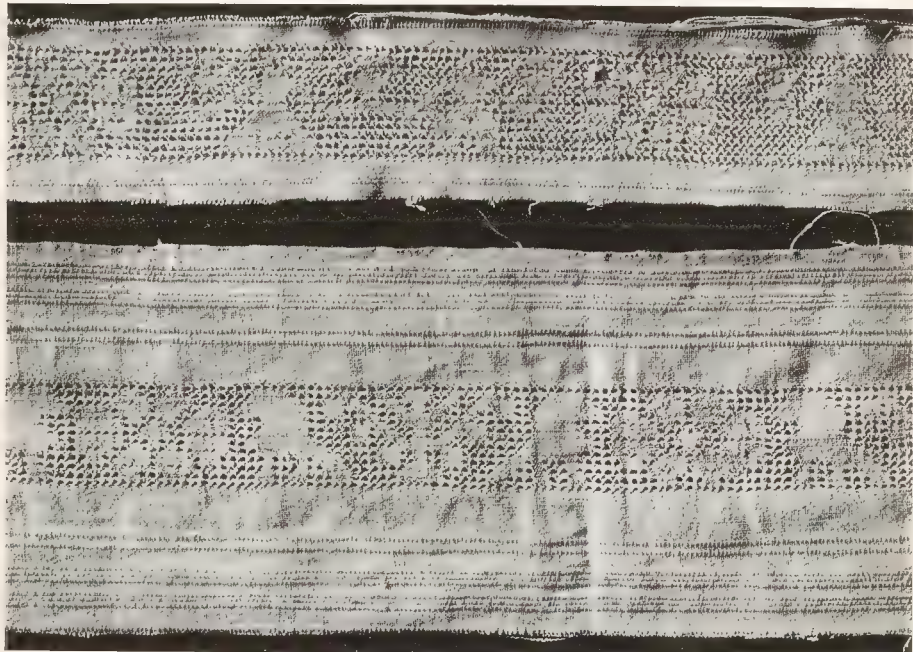


No. 39 — Fragment of *mezza mandolina* net.  
Bargagli, Florence.

But lacis or filet, sometimes coarse, and always more or less angular, was to give way very quickly to a species of work, not richer merely, but of much greater substance, being worked directly on the linen. The first effort of the kind was drawn linen-work; curl and satin-stitch embroidery had already been enframed in a series of open-work stitches, obtained by drawing out the thread with which the work was being done; later on, this method was employed to render the whole background transparent, leaving the figures solid (Nos. 40, 41); but this tedious work was not effective when finished, and soon

suggested the lighter and easier mode of drawn-thread. Examples — many of them Sicilian — have come down to us excellent in design, execution, and preservation.

The affinity of such lace to embroidery is obvious. Two or three of the threads drawn regularly from warp and woof respectively, produce a mesh-net clearer and more solid thanks to a rope-stitch crossing the point where the

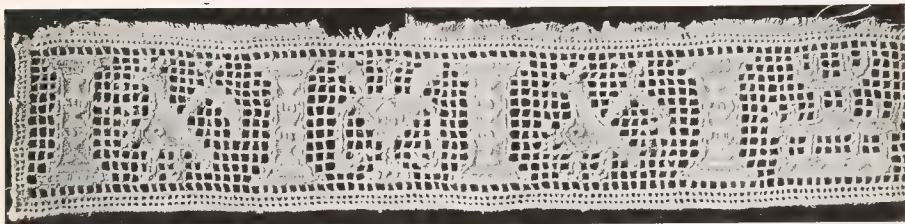


Nos. 40, 41 — Drawn thread-work with figures, flowers and animals.  
XV-XVI century. Aghit, Leghorn.

woven threads themselves cross. An American lace-collector, Miss Colgate, had the good fortune to find an old and precious sample of unfinished drawn-thread work in Sicily, which demonstrates in the clearest manner how the early embroiderers executed this work (Nos. 73, 74).

In this piece the design is made by the linen left intact, its outline secured by rope stitch; in other instances the decorative complement of the figures is em-





No. 42 — Drawn-thread work and embroidery; a castle, vase, and bird, divided by a column. XV-XVI century.  
Property of author.

broidered on the linen itself (see the capital of the column and wings of the bird of No. 42) giving beautiful relief and greater richness of effect. Again, in other instances, the linen is made thread-bare and on the net-work thus procured a design is worked in darning or linen-stitch, serving finally to re-clothe the net-work of the ground.

Linen of the kind called *Buratto* (from the Latin word *bura*, coarse linen) which is a stiff, transparent material something like canvas, provides a convenient medium for the quick and easy attainment of a drawn-thread effect. The texture is treated like drawn linen, and on the already transparent ground the design is worked in darning or linen-stitch (No. 43).

Sometimes one comes across drawn-thread or *buratto* with the ground worked



No. 43 — Embroidered *Buratto*; animals, flowers, figures.  
XVI century.  
Citternesi, Florence.

in rope-stitch with coloured thread or silk, generally russet red or indigo though the use of other colours is not excluded; this serves to enhance the effect and relief of covers for chests or other articles which do not need frequent washing.



No. 44 — Modern *laci* from antique design. Sardinian work in darning stitch. Property of author.

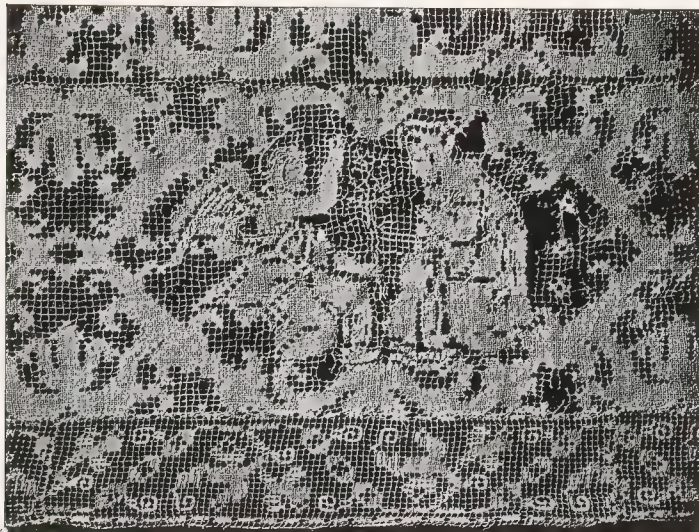


In these works, which are the true precursors of needle-lace, the whole interest centres in the design. While their execution is elementary and uniform, their designs vary so greatly in value, style and sentiment, that it is difficult to realise they belong to the same period, instead of being divided from one another by centuries.

A style of work which makes so little demand on the skill or purse of the embroiderer is accessible to women of all conditions, and was common to Catherine de' Medici, who worked *Carrés de réseuil* for her Palace, and the uncultured peasant making trimmings for the pillow and sheets for her dead; thus it is always individual, reflecting the refinement or coarseness of the old workers. This gives



these primal efforts variety, and with it, a fascination and interest all their own. « Primal » not « primitive ». How could the latter epithet be applied to work of the XVI century, when not only were lace-workers capable of « painting with



No. 45 — Lace embroidered in linear-stitch with the Annunciation.  
XVI century. Levier, Florence.

their needles », but when the designs for the earliest laces and embroideries were also the purest and best, and when famous artists did not disdain to offer Manuals to the feminine public.

No; we do not suggest that antiquity is responsible for the childish, coarse, grotesque designs. They are due to the fact that in many instances the worker herself was insensible to the new afflatus, and copied old patterns, misunderstanding their designs. In proof of this contention, we find Modano of the XVIII century with designs taken from Byzantine and Romanesque sources. Indeed, they persist even to-day, and it is not unusual to find these old designs worked with machine-made thread by ignorant peasants, who repeat the same figures throughout the centuries, just as they repeat the same prayers.



So those far-off days witnessed things often seen to-day. The lady of leisure works « New Art » designs of the most bizarre kind, while the peasant darns into her coarse Modano clumsy motives such as those of No. 44, with its grotesque rendering of doves bearing flowers and olive-branches. In like manner was the XVI century nun forced to copy her *Agnus Dei* from the pages of an ancient *libro d'oro*, while the more fortunate Viera Vendramin Nani, proud consort of the Procurator of the Republic, was able to command Titian's relative, Cesare Vecellio, to design patterns for the embroidery with which she varied the brocades and damask-hangings of her bed, making it as magnificent as a throne.

Among the laces of this variety, those with a square-mesh are the most personal, and offer the widest field for the development of feminine taste and fancy; we shall see it soon invaded by the most vivacious symbolism; nuptial scenes, in which the bridegroom, with a flower, and the bride, with a fan, are followed to church by a whole retinue of tiny guests; hunting-scenes, with every kind of animal, wild boars and sirens, winged lions and hens; hounds or stags or eagles forming a frieze or frame for the centre-piece; mediæval scenes; the castle, the tower, falconers and ladies of histories which must have been both interesting and amusing to those to whom they were intelligible; to us, their language conveys nothing but its mysterious harmony.

Harmony! that is the secret of their fascination in spite of their simplicity of design and execution. And this happy quality may be claimed as truly Italian, for it is that perfect sense of equilibrium, enabling our workers to produce compositions neither over-loaded nor poor, which distinguishes these early Italian laces from those of the foreigner.



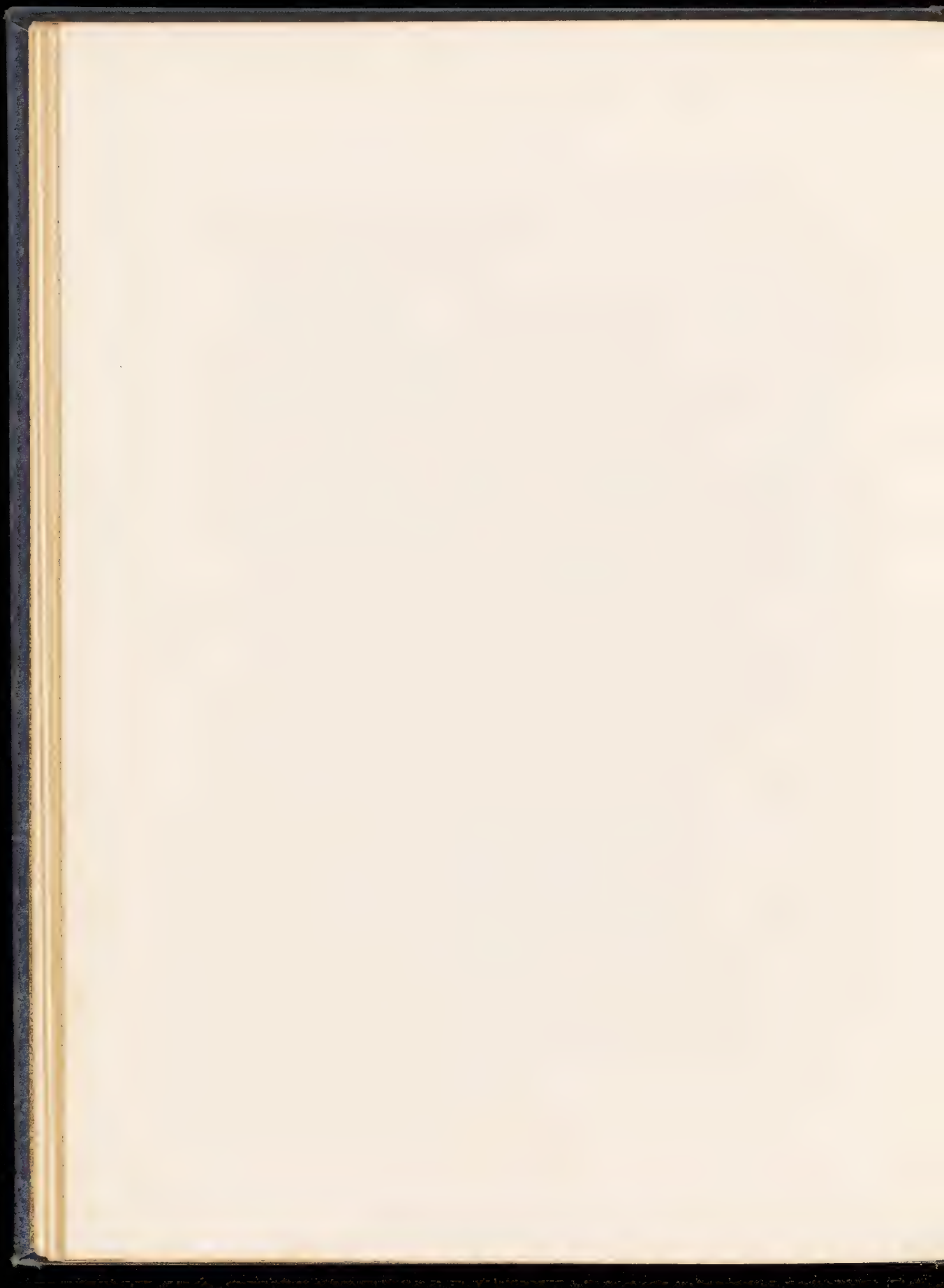
No. 46 — Drawn thread with a Siren.  
The background in red silk. Rucellai, Florence.

I.

MODANO OR LACIS, DRAWN-THREAD WORK,  
BURATTO.

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PLATES.





MODANO — XV-XVI CENTURY.



No. 47 — Laces embroidered in linen-stitch outlined with gold thread. Bobbin-made lace and fringe in gold and thread.

Original composition, Siena Exhibition, 1903.





48



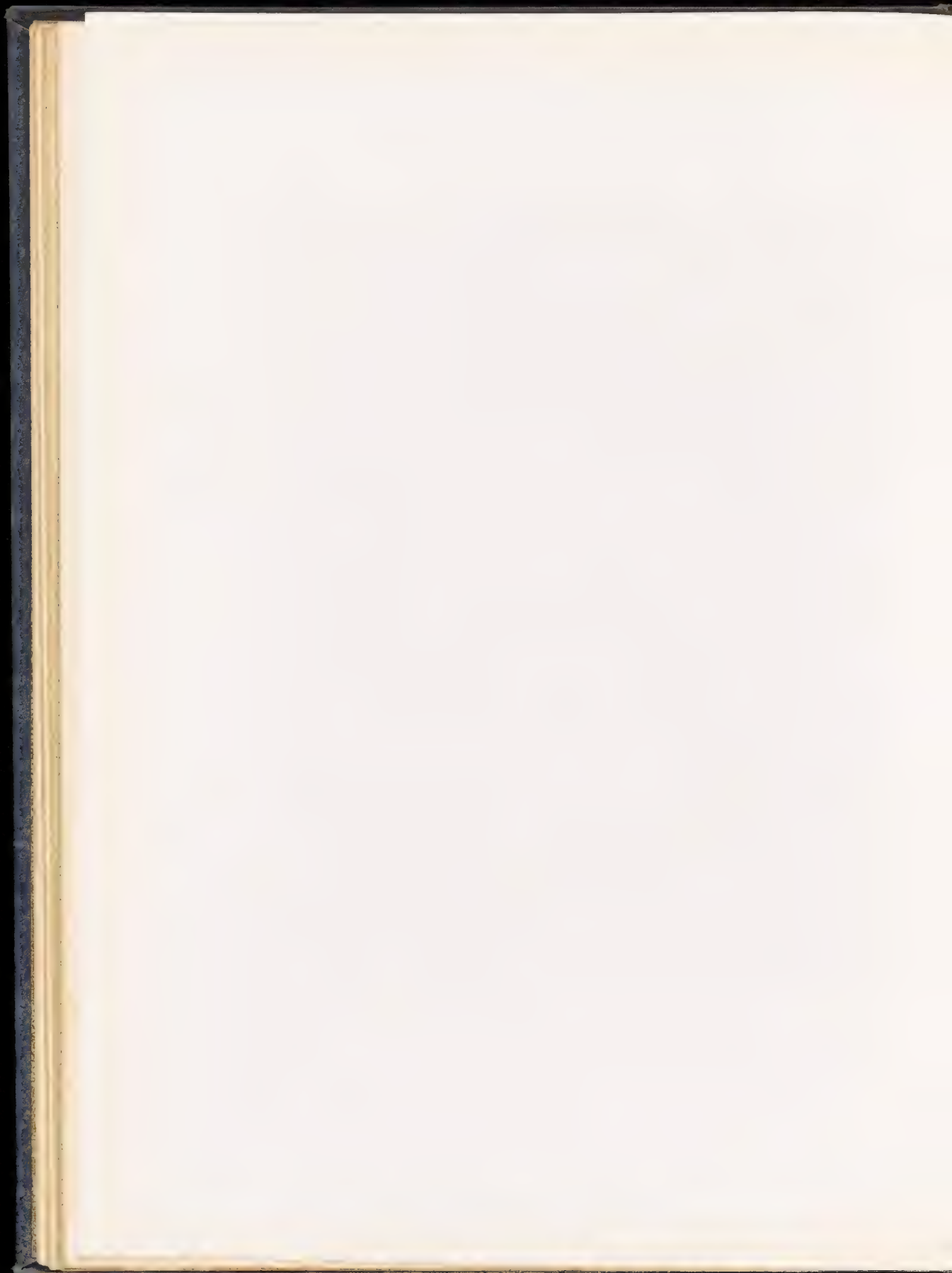
49



Lacis embroidered in linen-stitch with hunting subjects.

Chieti Exhibition, 1905.



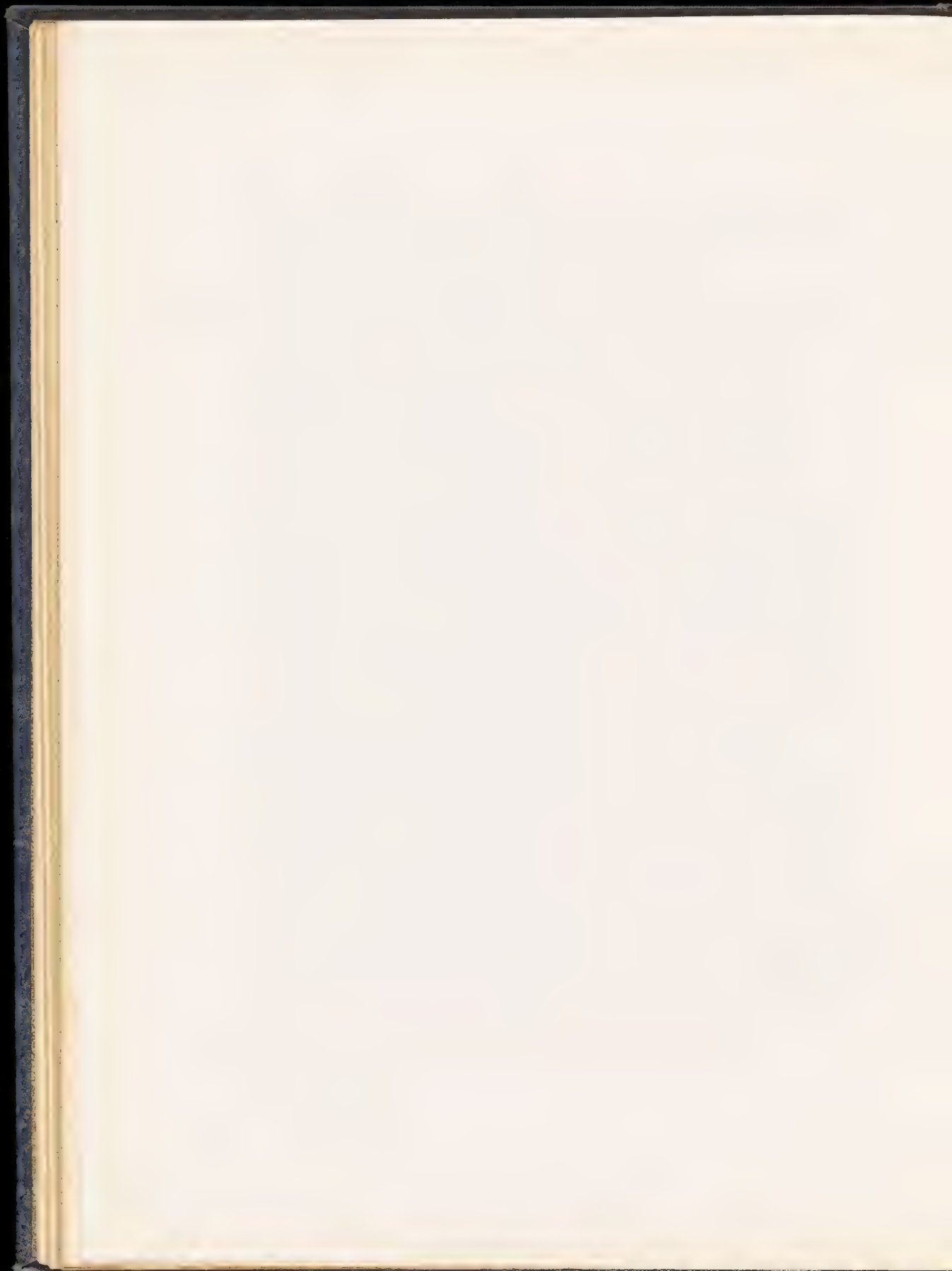


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51

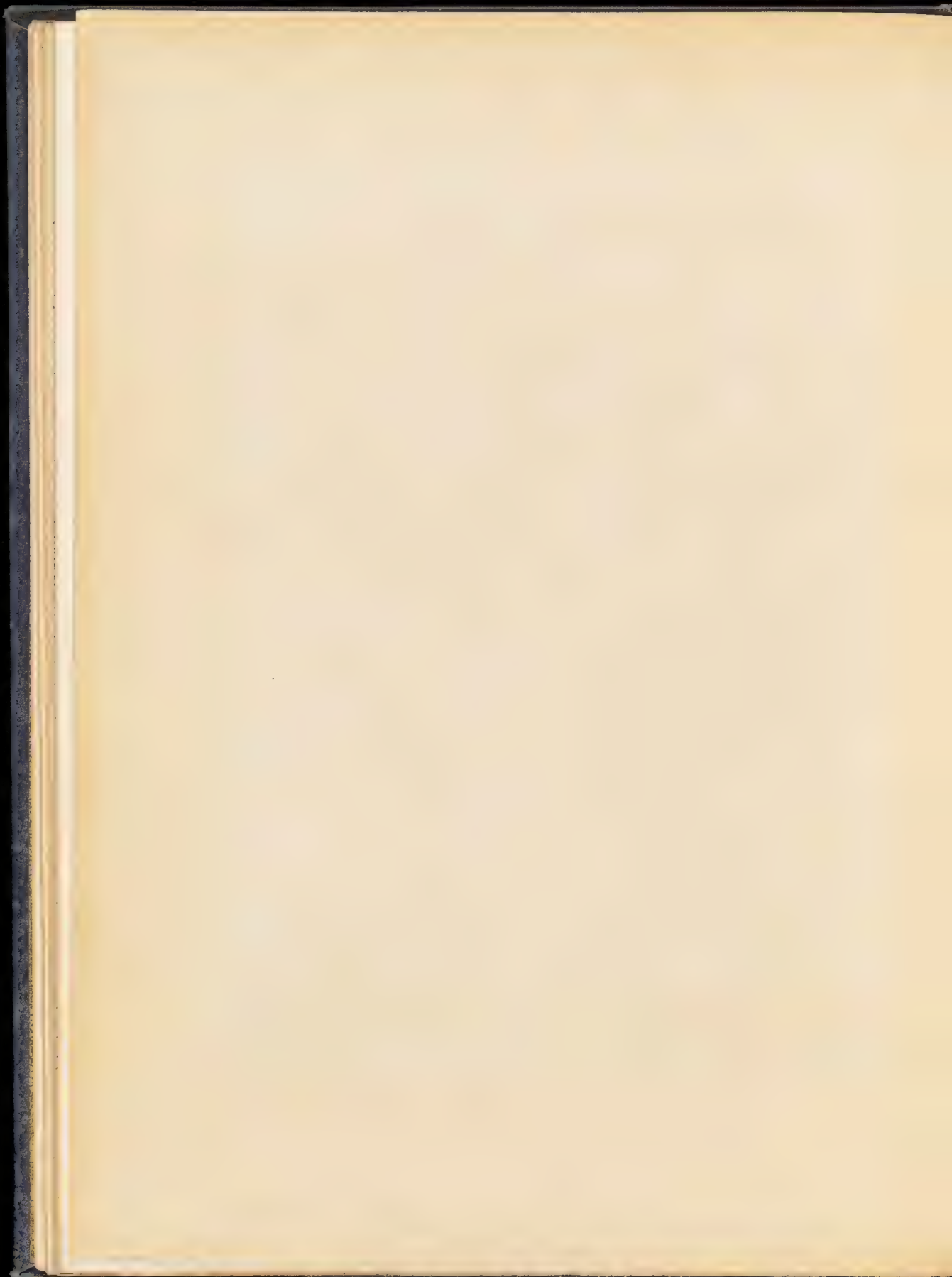
Two table cloth borders embroidered in linen-stitch.  
Property of author.







No. 52 — Coverlet made of squares of laces embroidered in linen-stitch in various designs, and squares of linen with little reticello roses; the edging of punto in aria.  
Original composition. Salvadori, Florence.

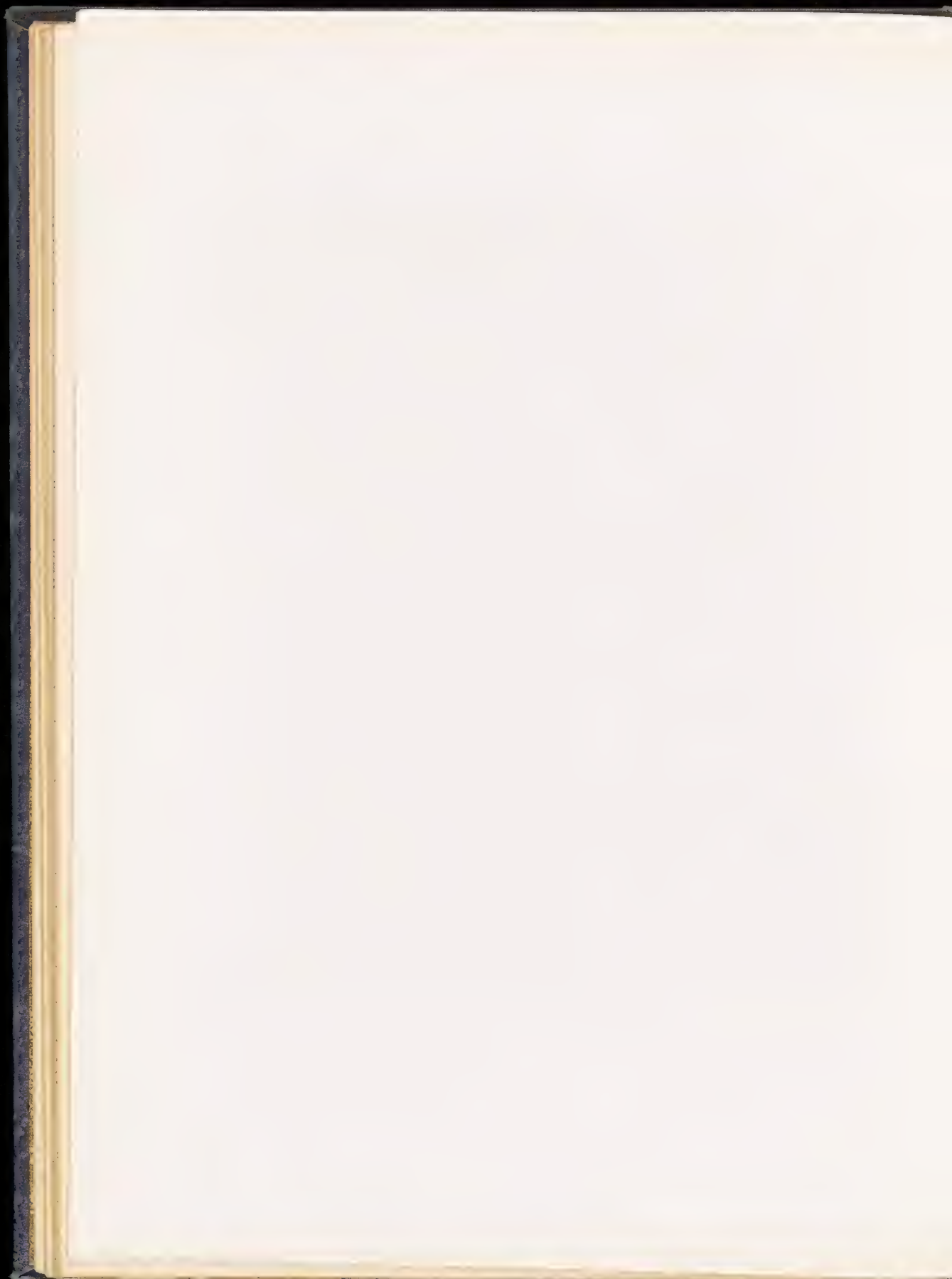


MODANO — XVI CENTURY.



No. 53 — Detail of foregoing; actual size.







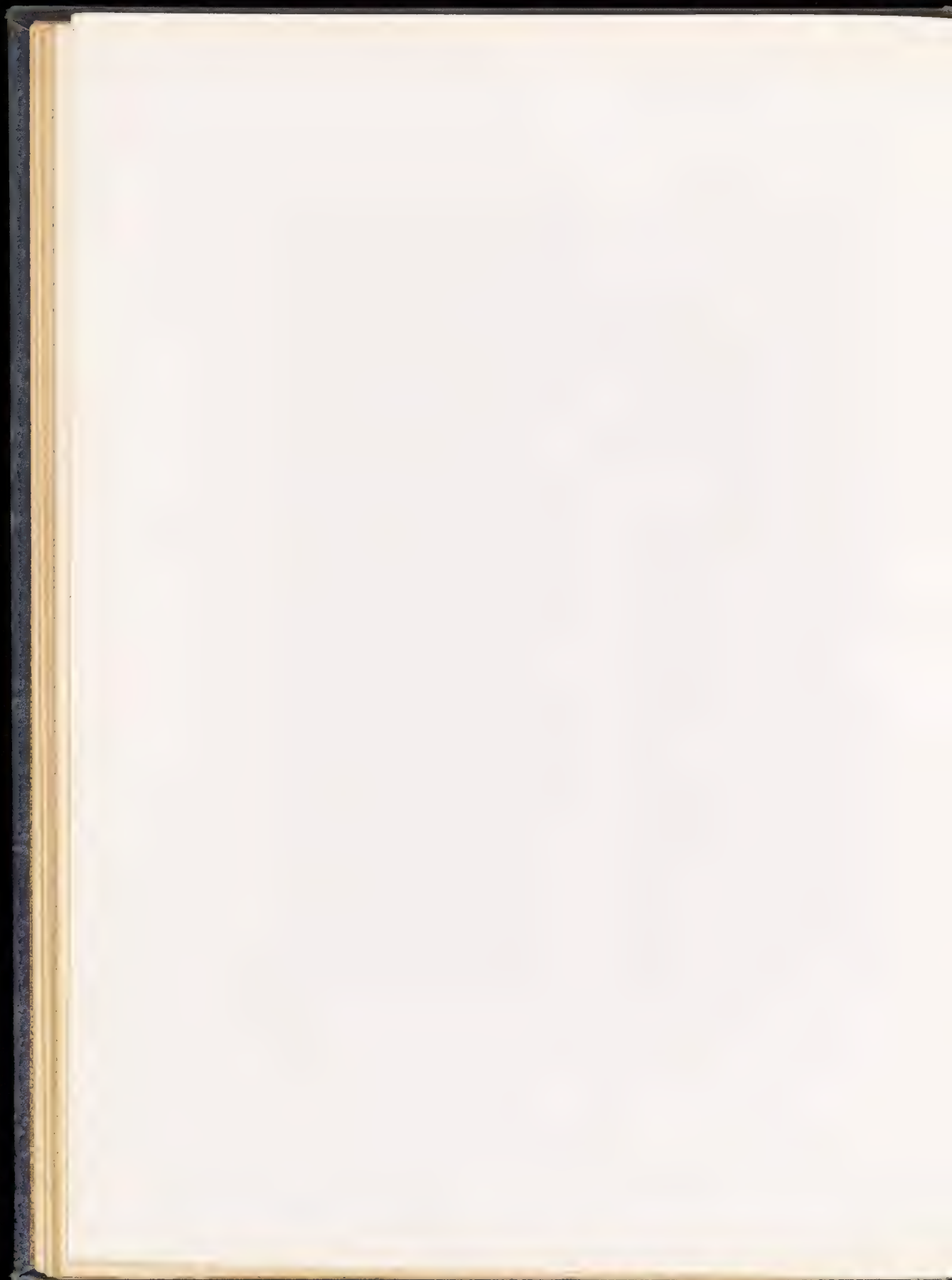
54



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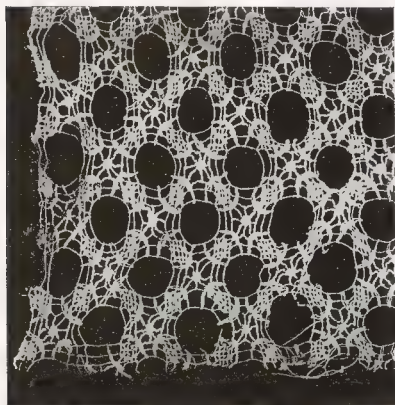
Lacis with animals embroidered in linen stitch

No. 54 Stuart Gallenga, Perugia. No. 55 Amari, Florence.

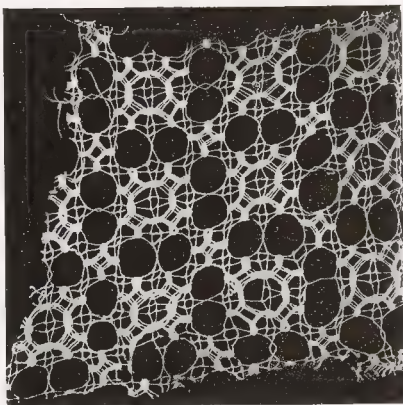




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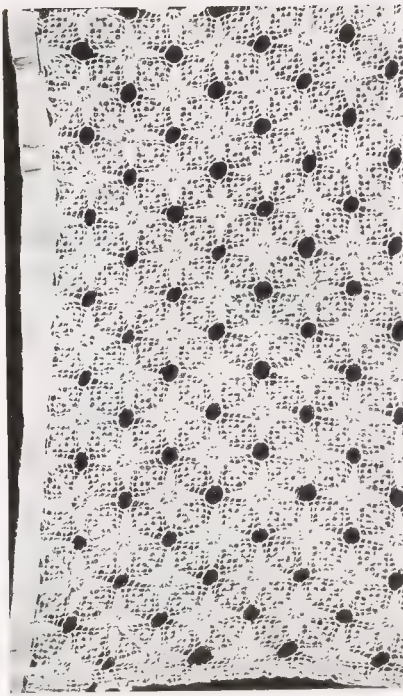
57



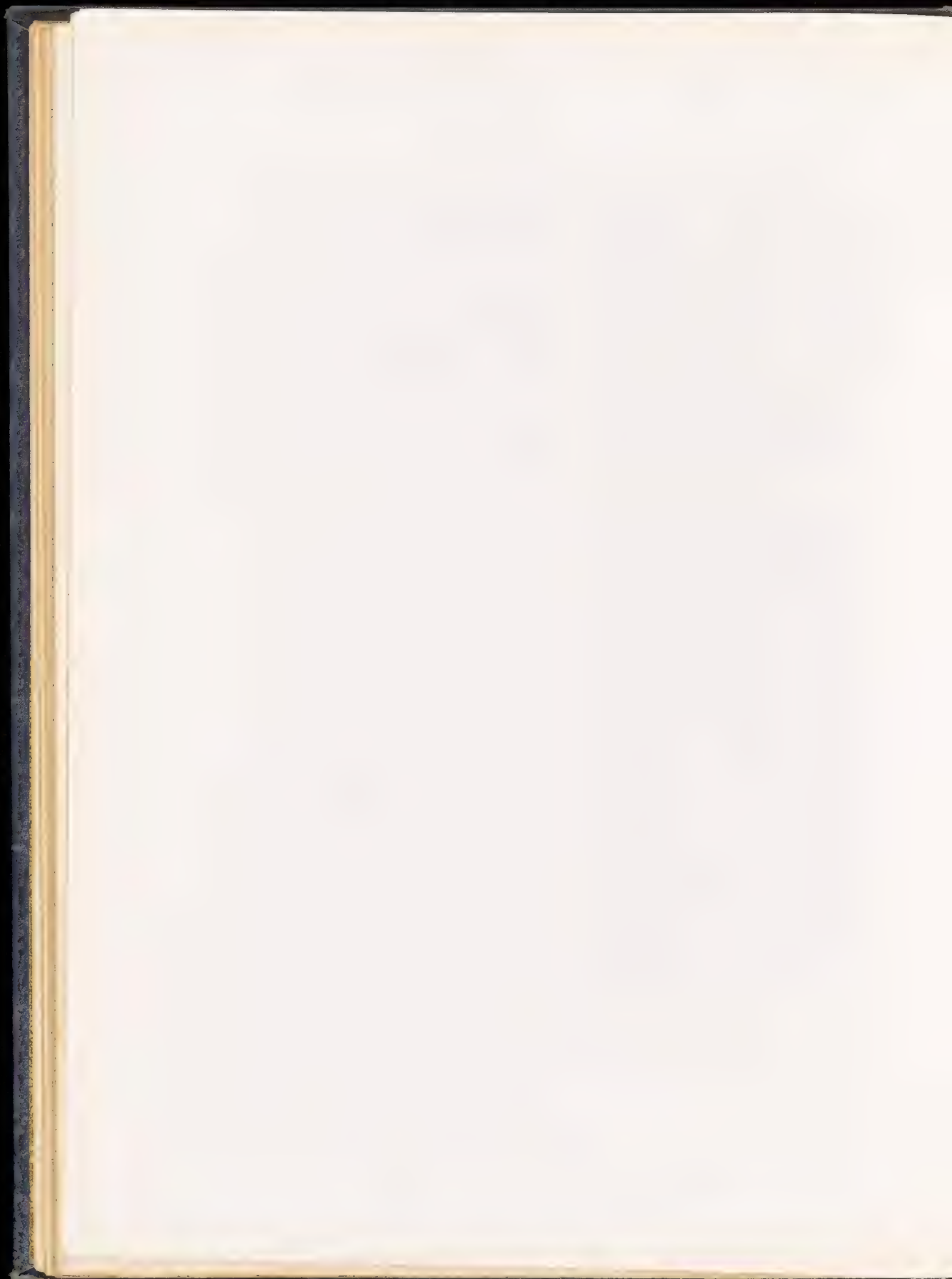
58



59



Four examples of *Mezza Mandolina* work, showing various meshes.



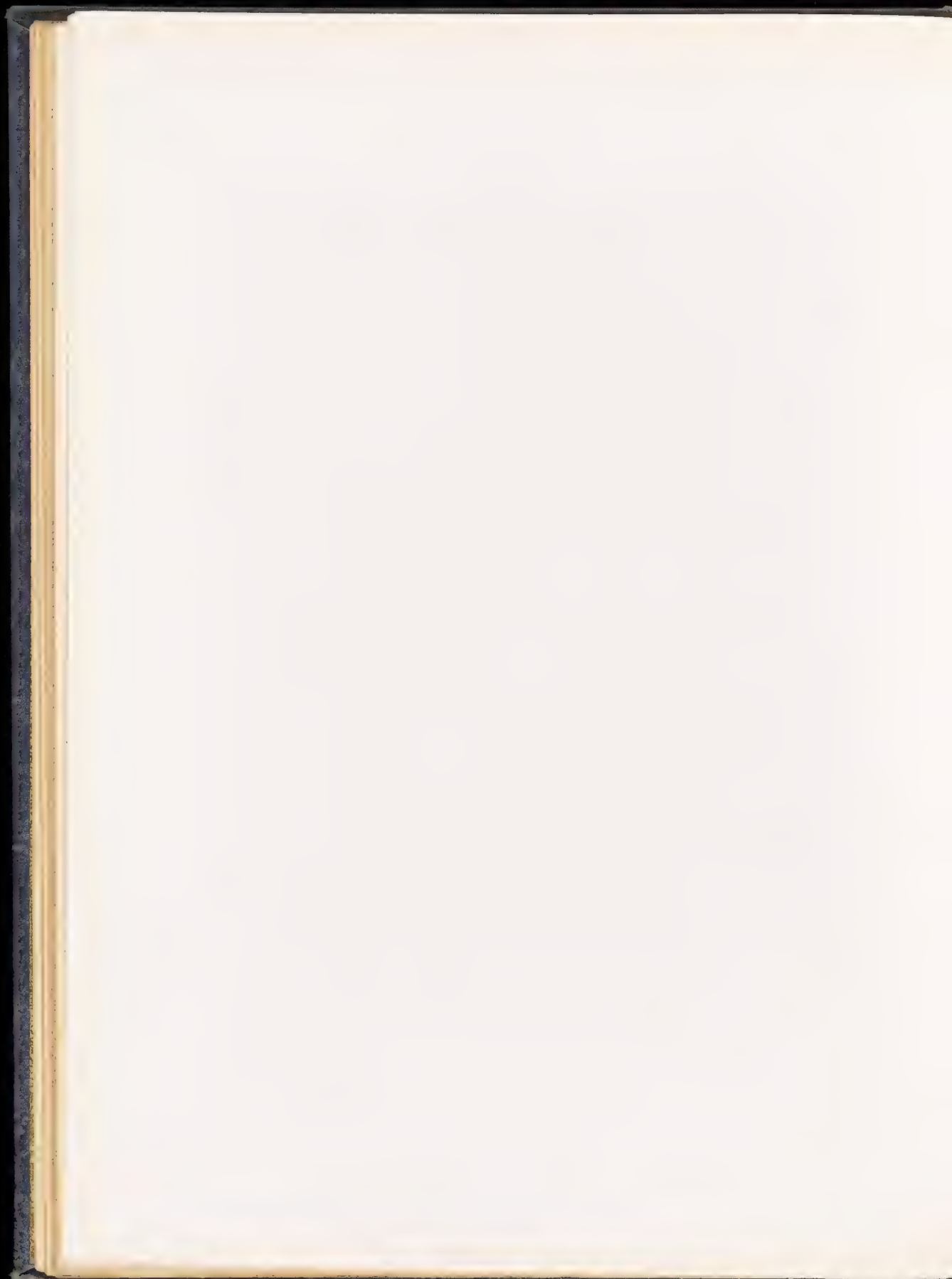




No. 60 — Squares of small-meshed lace, embroidered in linen stitch, alternating with squares of large mesh lace, embroidered in matting-stitch. The triangles inserted between these are of *Mesza Mandolina*. The border, of mesh and matting stitch, is surrounded by a narrow edging of bobbin-made lace.

Original composition. Bargagli, Florence.



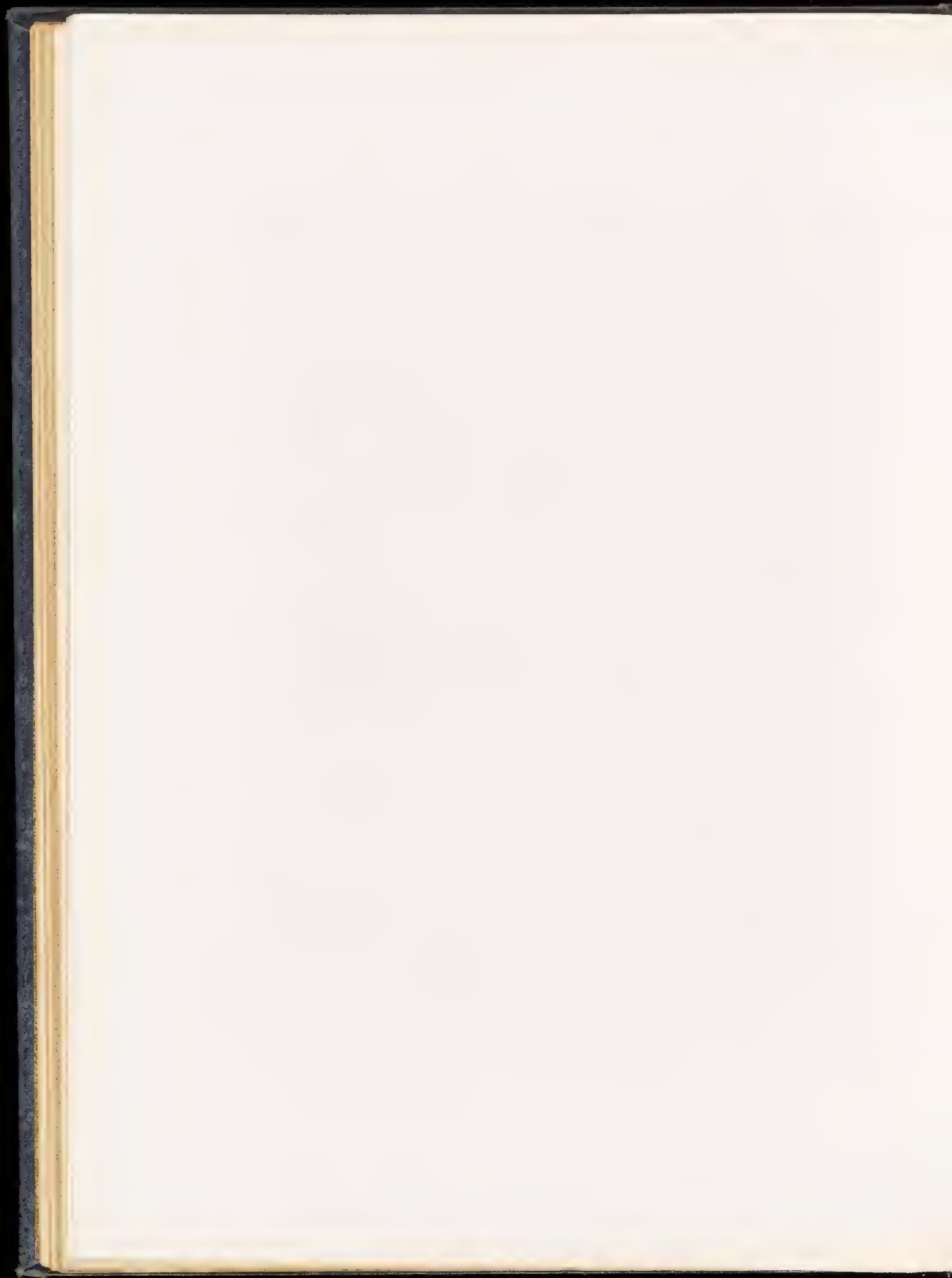


MODANO — XVI-XVII CENTURY.



No. 61 — Lacs embroidered in linen-stitch.

Ristori, Florence.



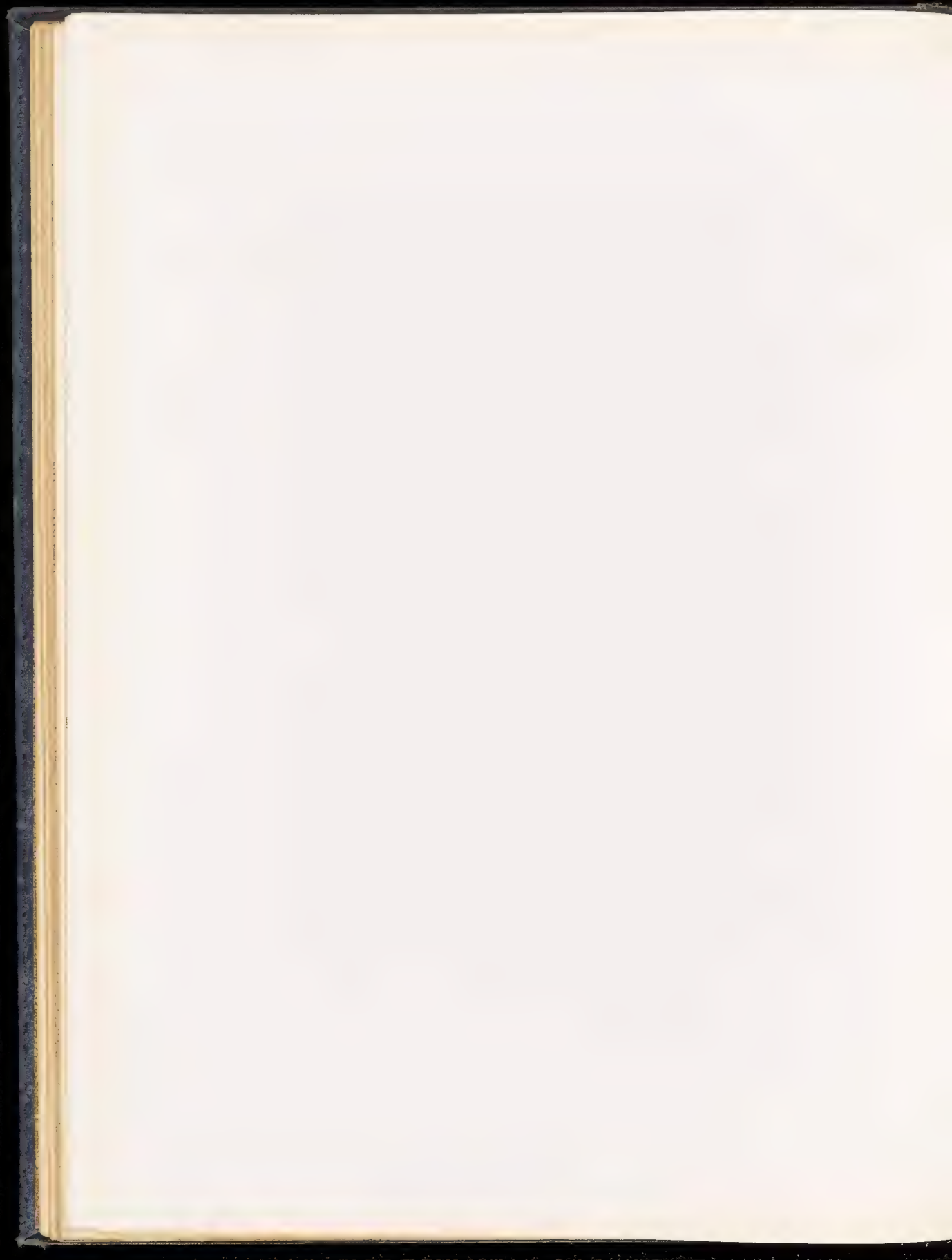


MODANO - XVI-XVII CENTURY.



No. 62 Border of table-cloth. Lacs embroidered in linen-stitch, with figures of the deadly sins.

Tomassini, Rome.

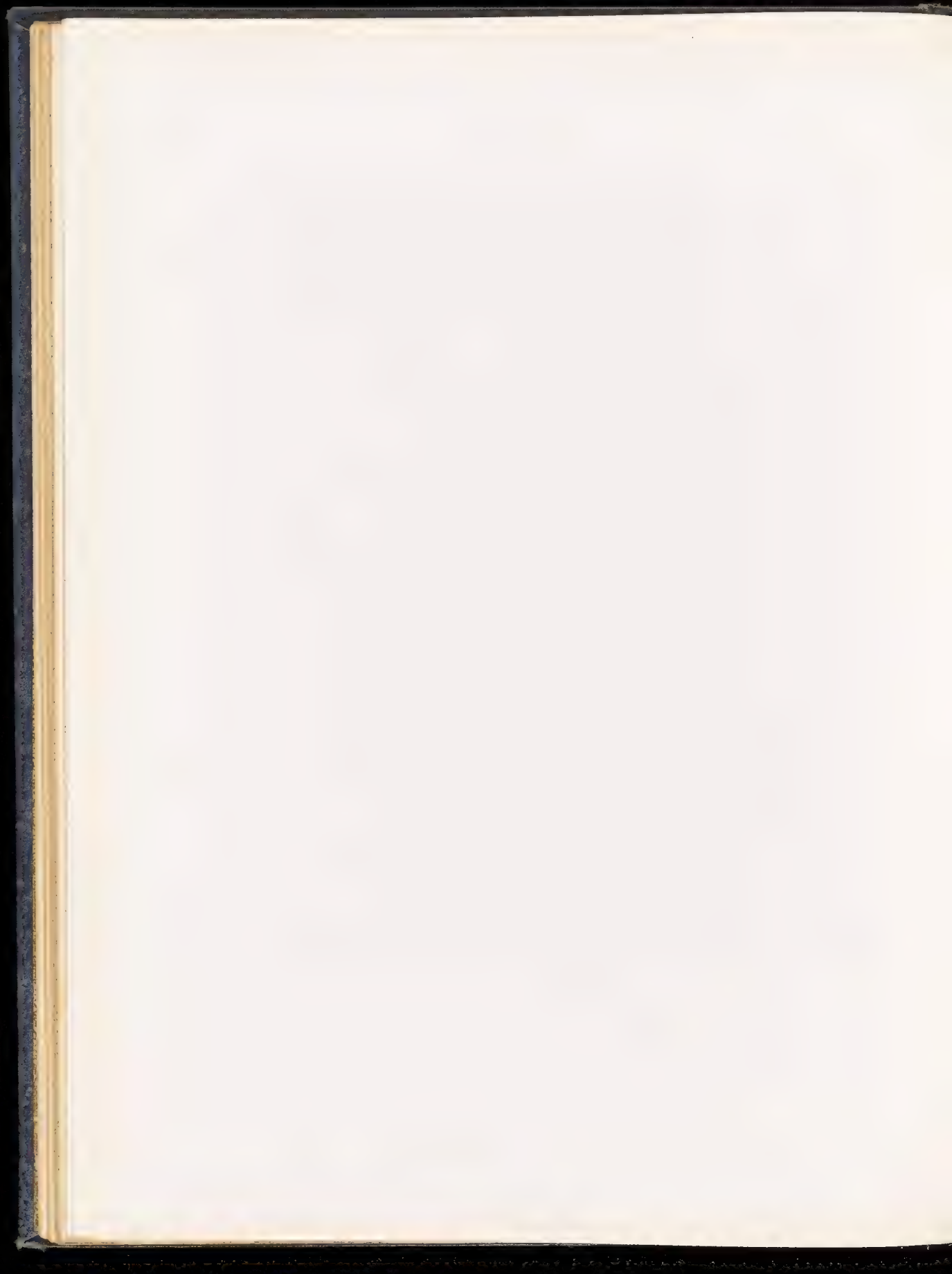


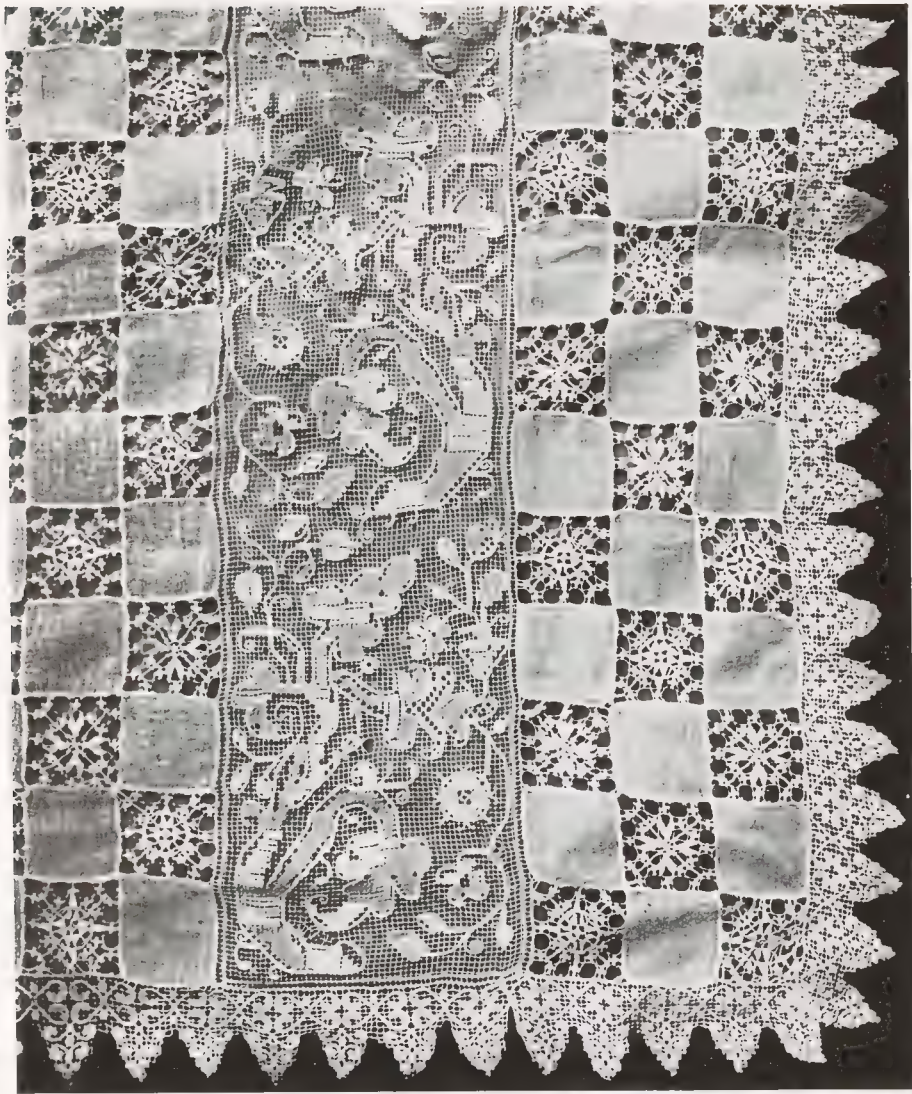


No. 63 — Coverlet with insertions in linen open-work and very fine laci embroidered in linen-stitch (formerly called *rezza*). The squares are joined with a woven *passementerie*.

Levier, Florence

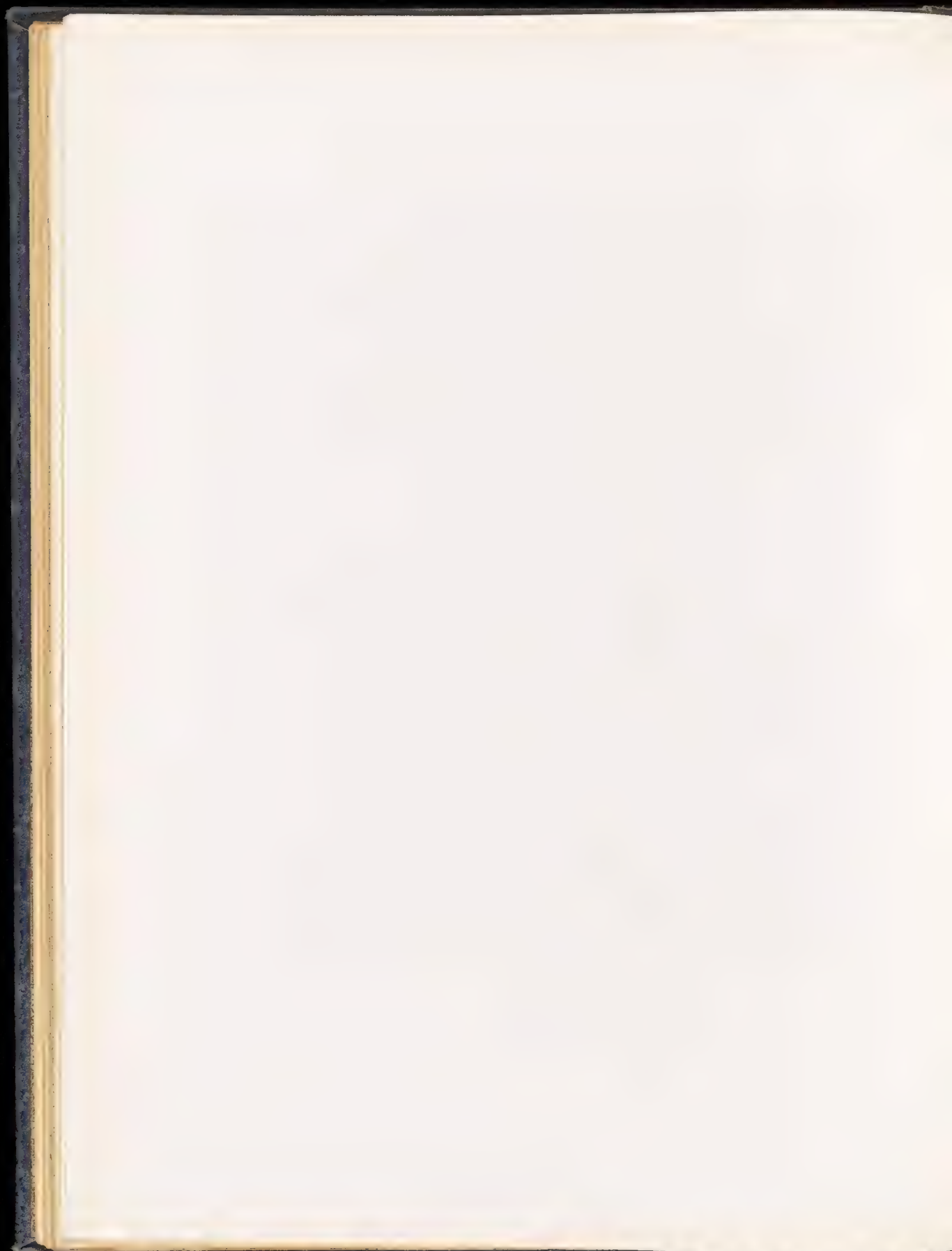






No. 64 — Insertion of laces embroidered in linen-stitch with very fine thread, and darning-stitch in coarse thread. Little squares of laces embroidered in matting-stitch (imitating *reticello*). Edging of net embroidered in darning-stitch, cut away at the points.

Chieti Exhibition, 1905.





65



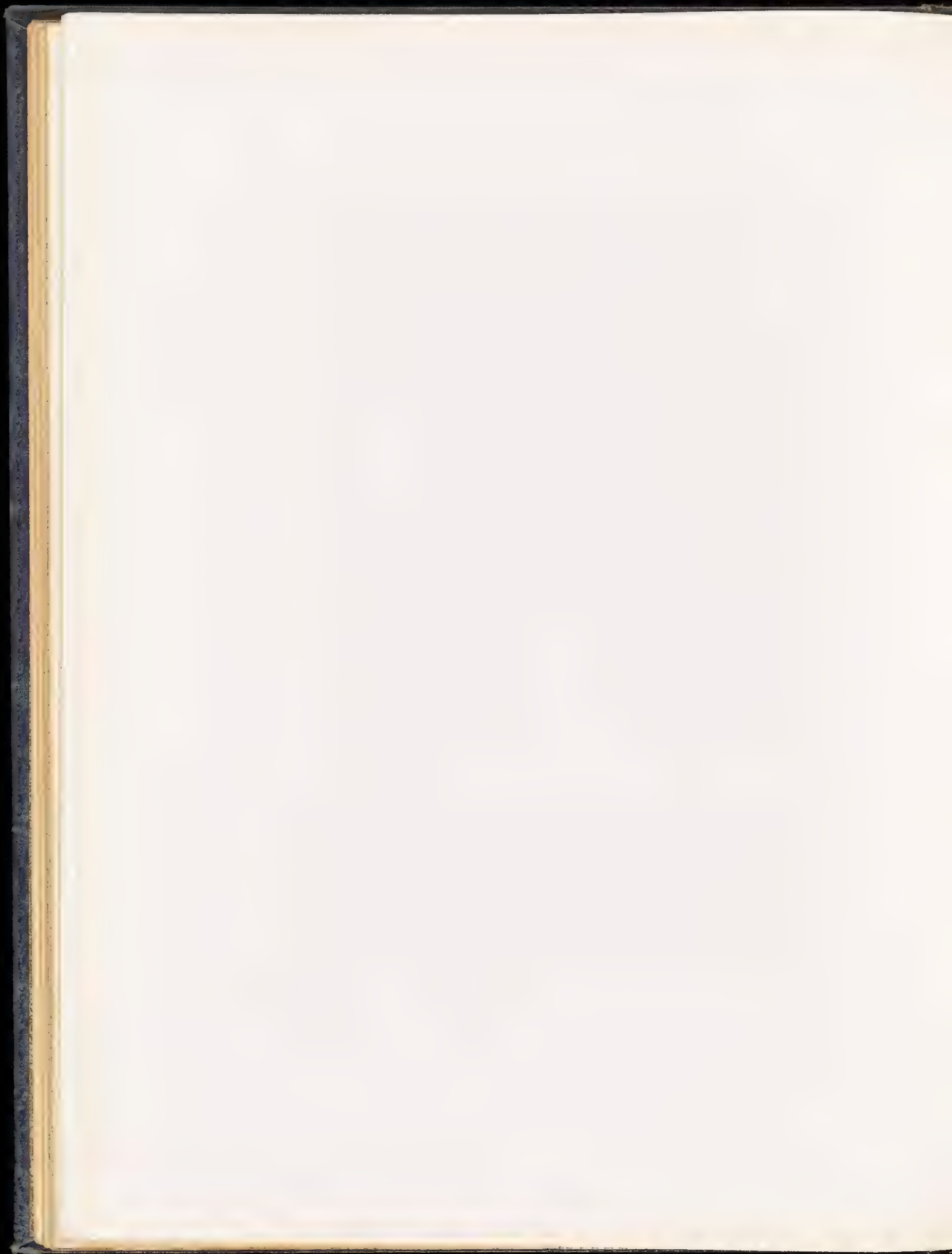
66



No. 65 — Laces embroidered in linen-stitch and darned-stitch in threads of varying thickness. Original composition, with linen open-work and *reticello*.

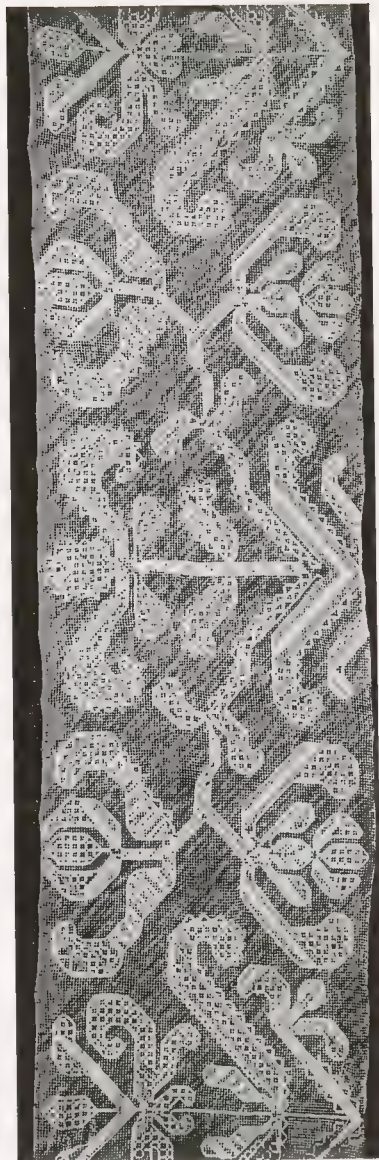
No. 66 Insertion of laces embroidered with threads of different thickness. The edging is bobbin-made.

Amari, Florence.





67



68

Lace embroidered in various stitches, (Sardinia).

No. 67 — Goretti, Florence.

No. 68 — Baldini, Florence.

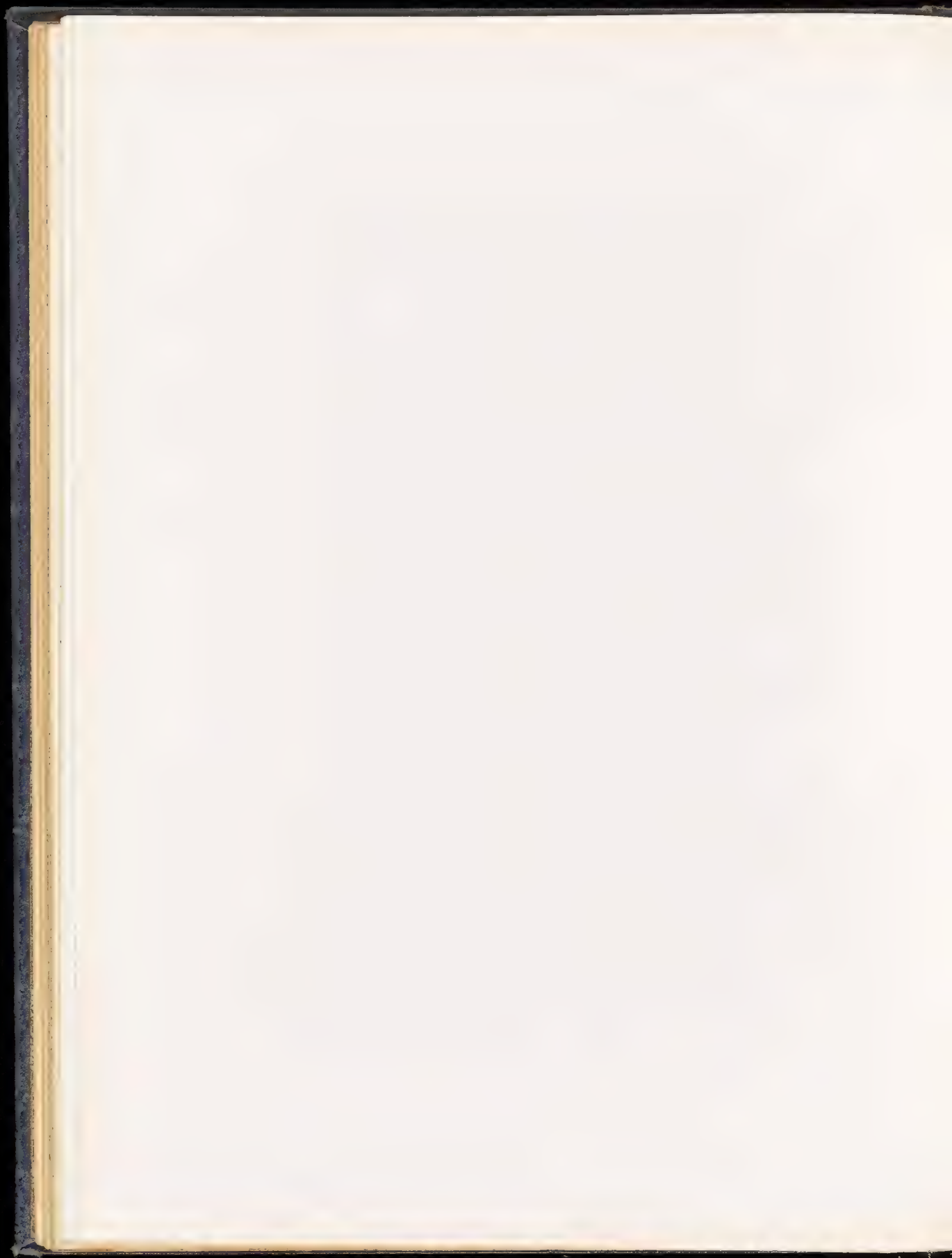






No. 69 — Lace embroidered in various stitches. (Sardinia).

Ristori, Florence.

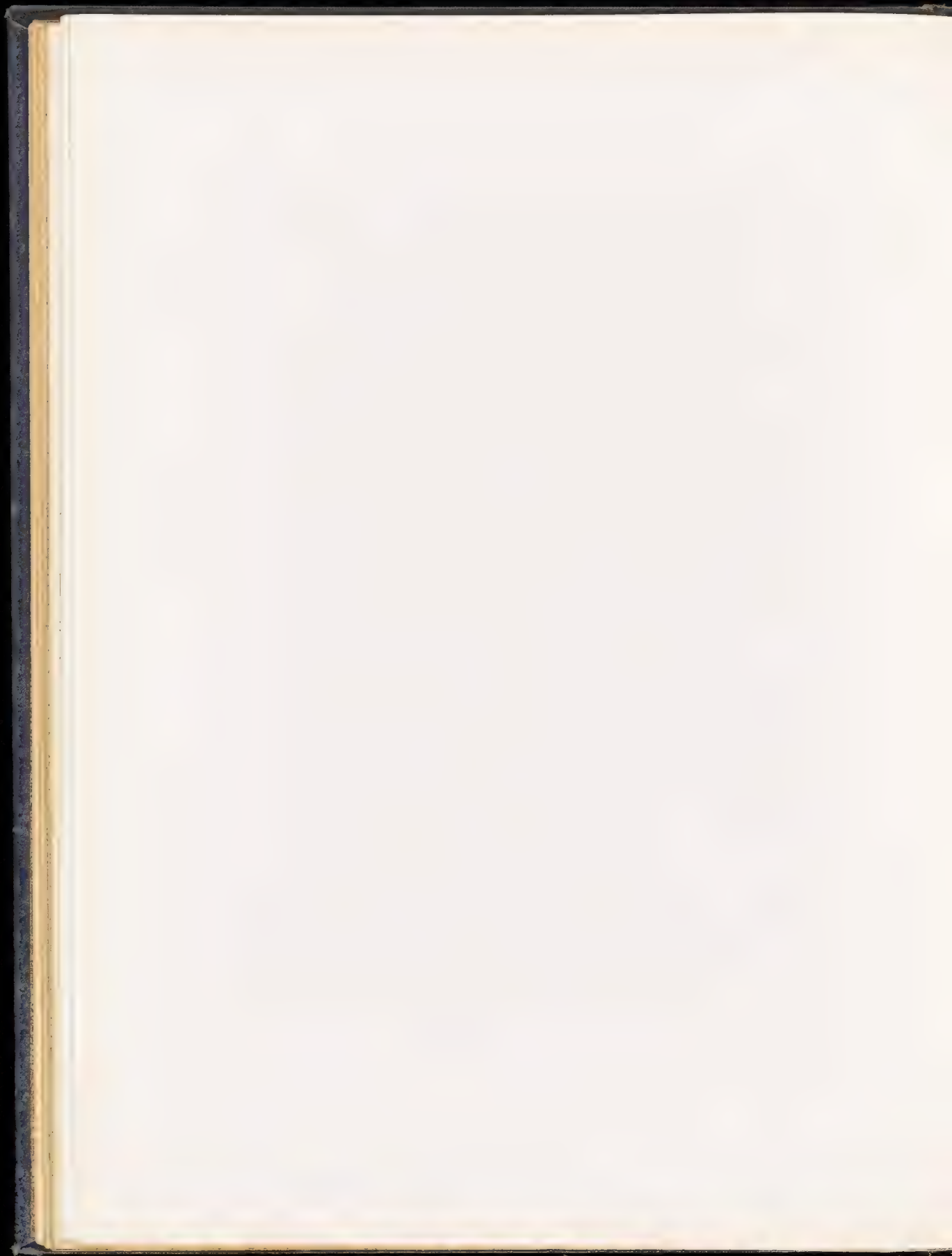






No. 70 - Lace embroidered in darning stitch. (Sardinia).

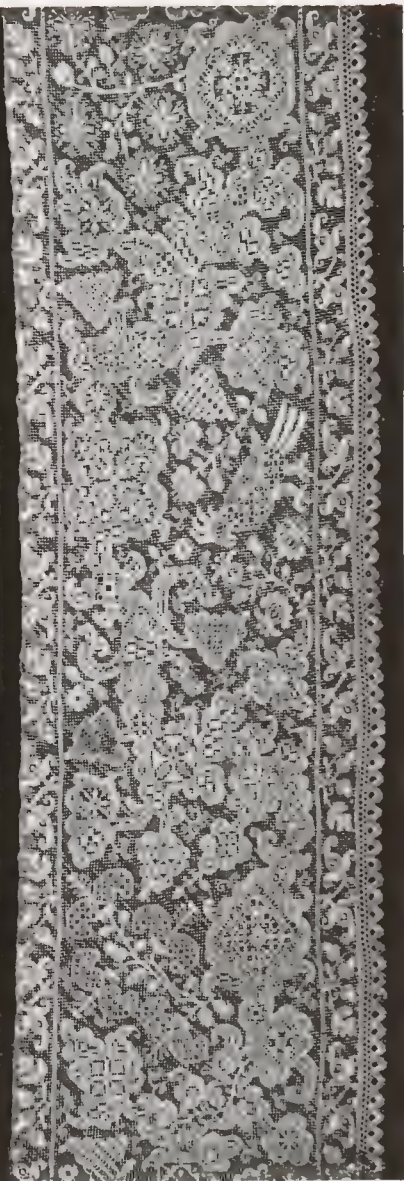
Ristori, Florence.







71

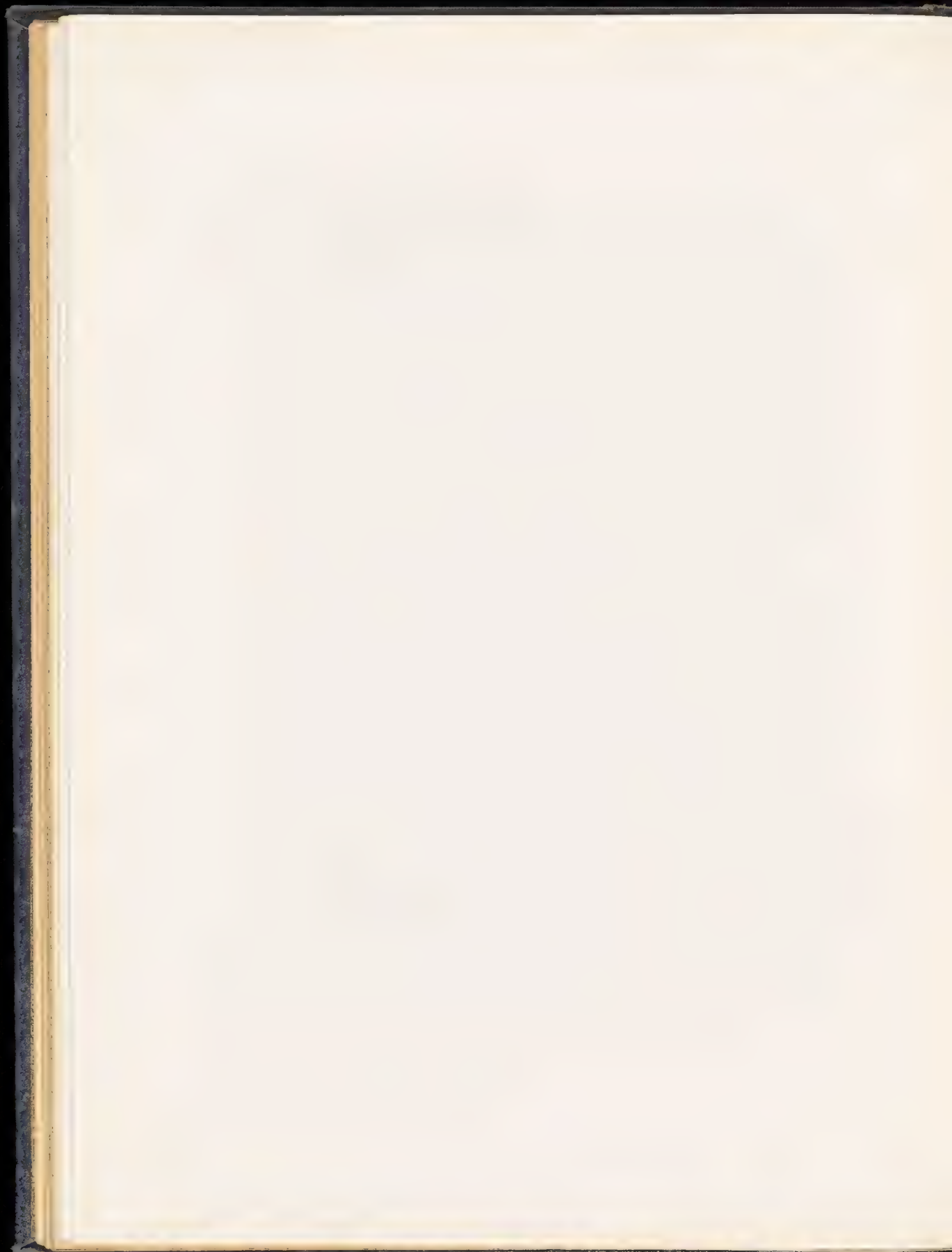


72

Lace embroidered in various stitches with figures of animals, ornaments, and flowers.

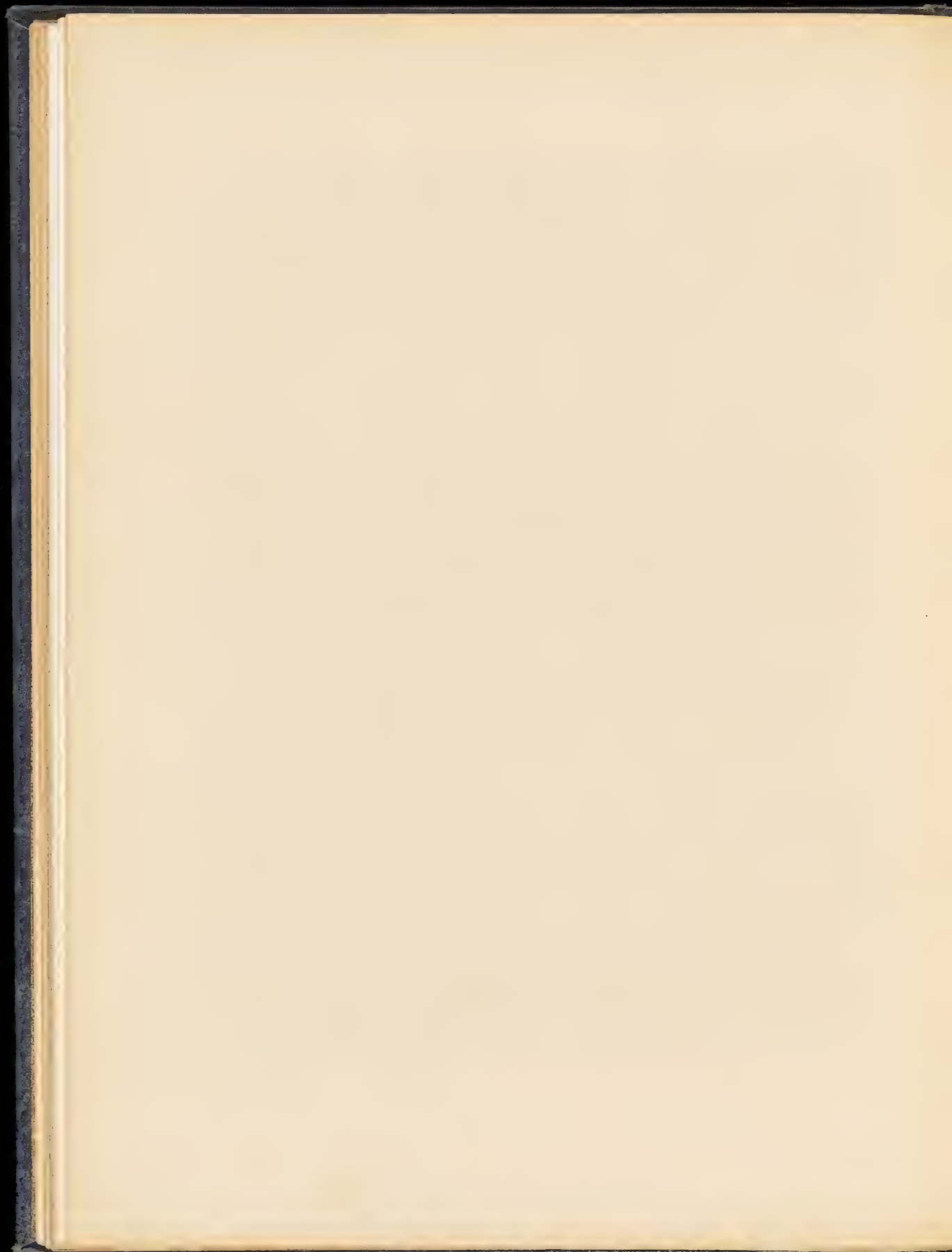
Raf. del. Firenze







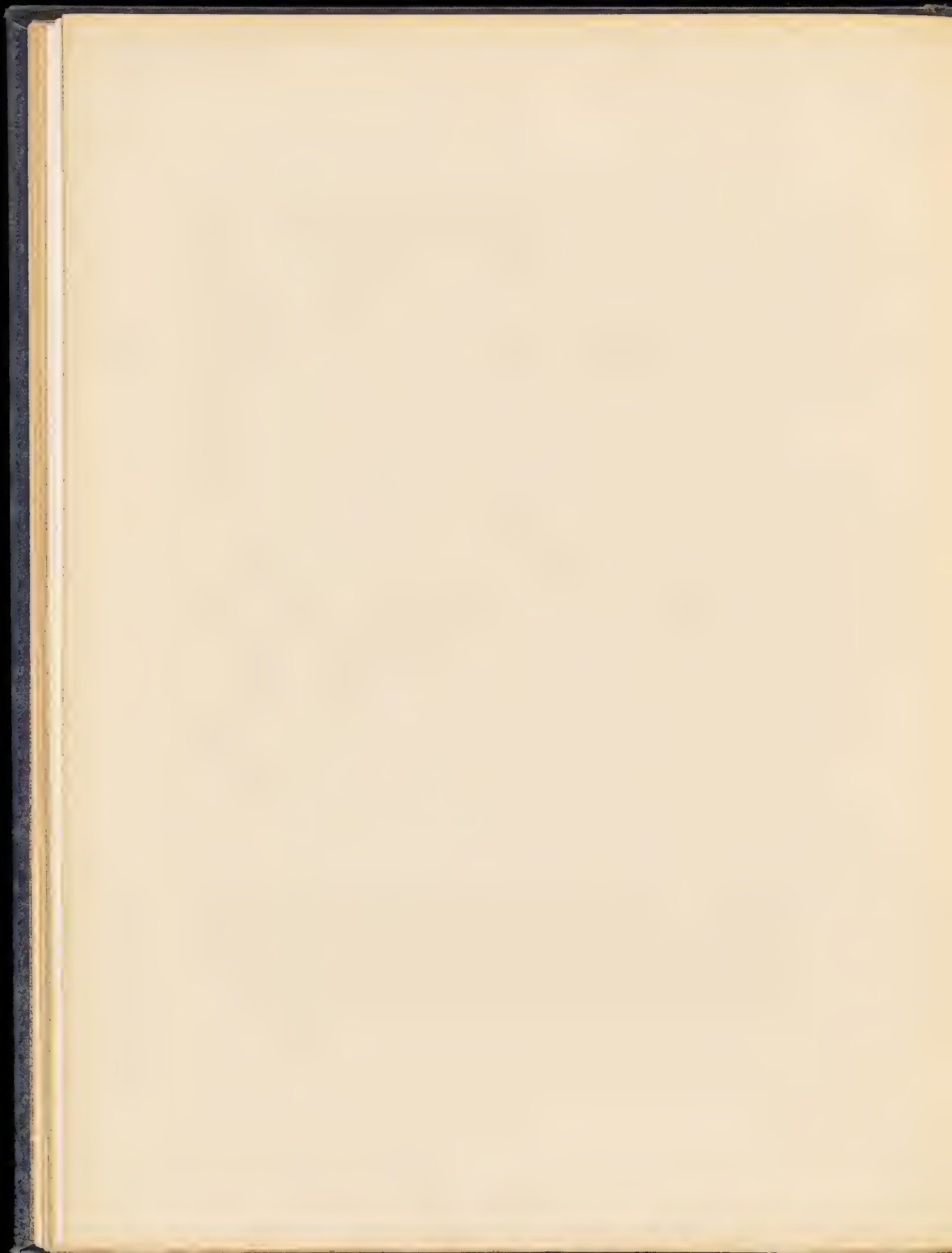
No. 73 — Ancient work in drawn thread, some of the linen left. Partly unfinished. (Sicily).  
Colgate, New York.

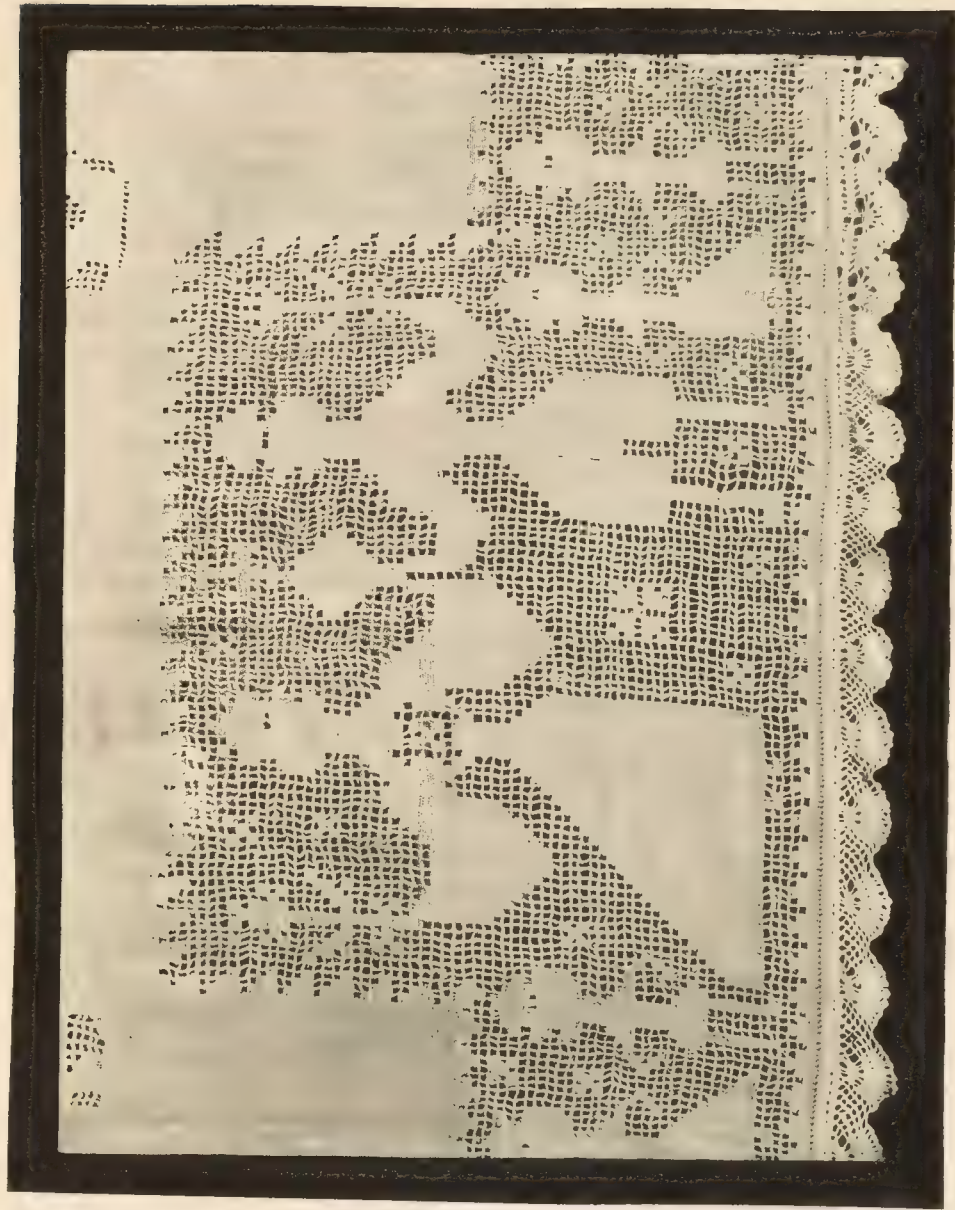






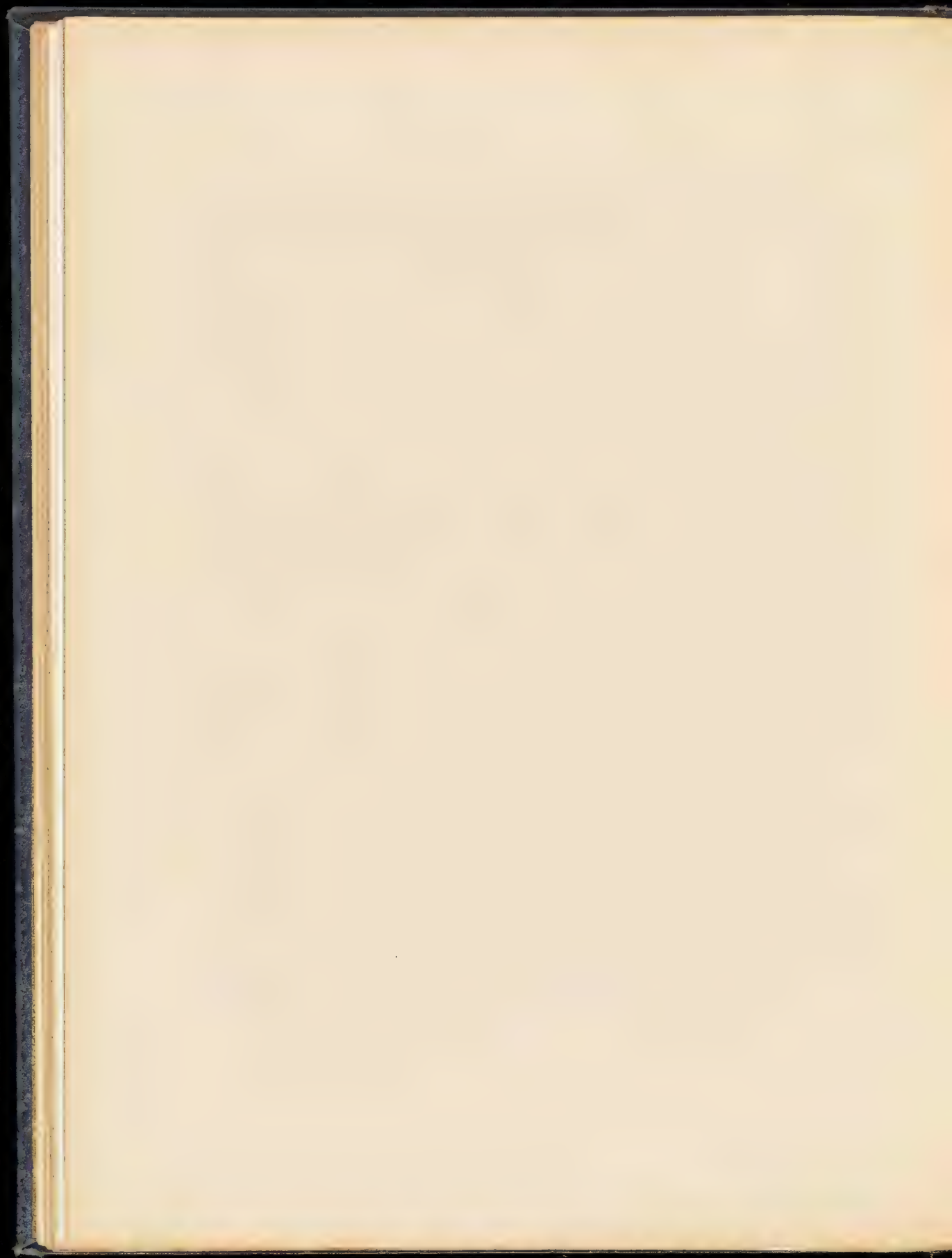
No. 74 — Another fragment of the same piece with figure of dragon.





No. 75 — Drawn thread with some of the linen left. (Sicily). Nuptial subject.  
Ristori, Florence







No. 73 — Ancient work in drawn thread, some of the linen left. Partly unfinished. (Sicily).

Colgate, New York.



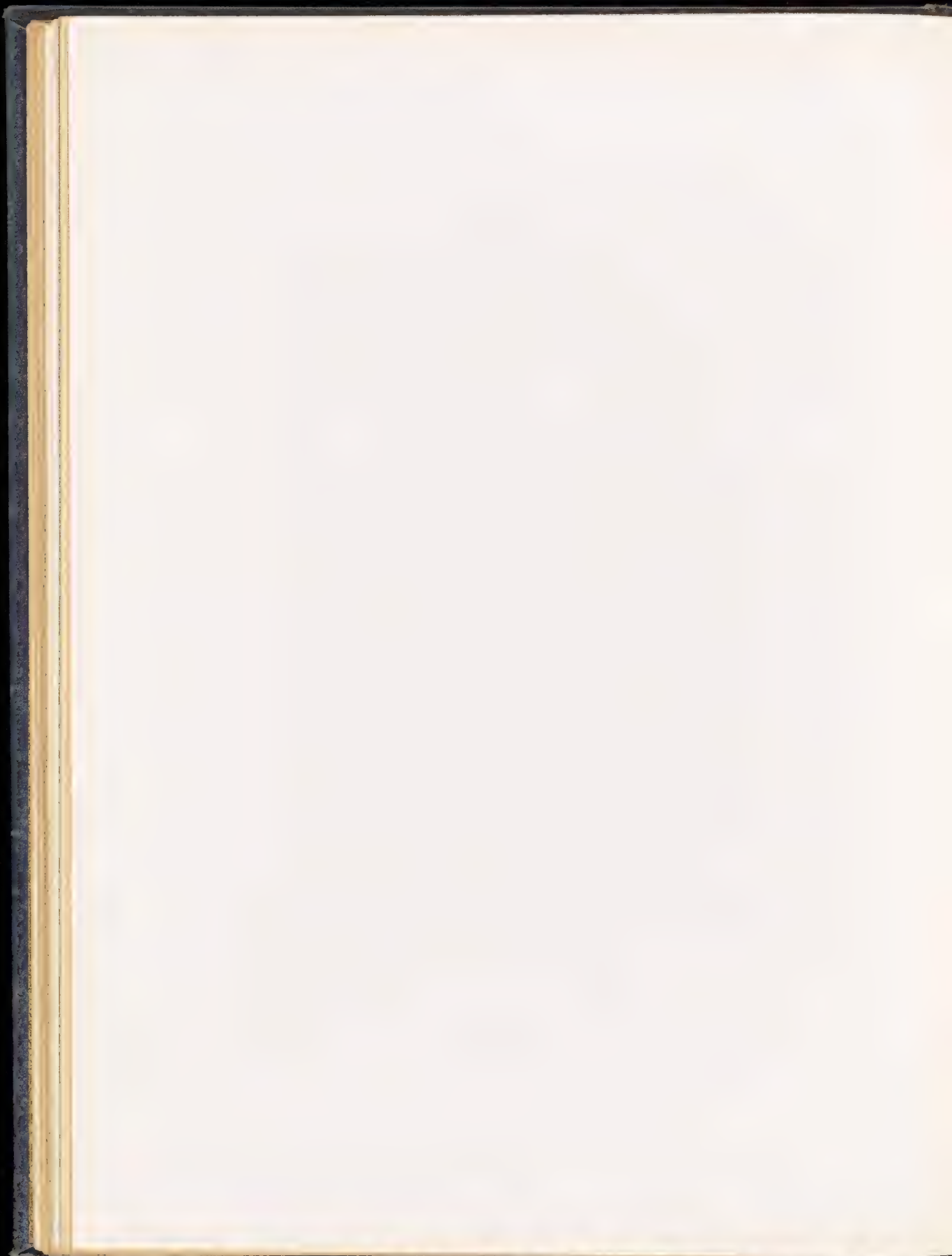


DRAWN-THREAD — XVI CENTURY.



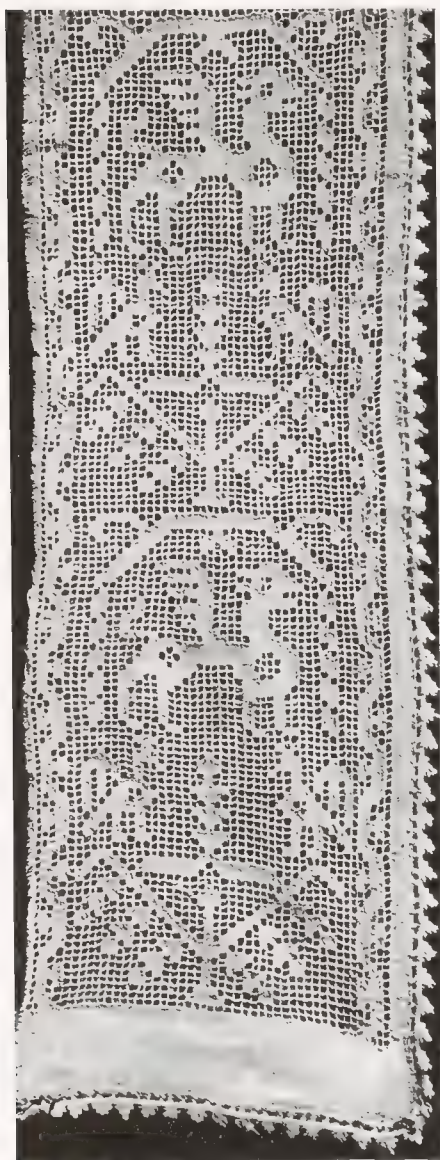
No. 76 Drawn thread with the solid linen embroidered. The insertion is bobbin-made.

Preugia Exhibition, 1907.



DRAWN-THREAD — XVI CENTURY.

77



Drawn thread with some of the linen left; vertical design, conventional figures of animals, eagles, swans, and stags facing each other, etc.

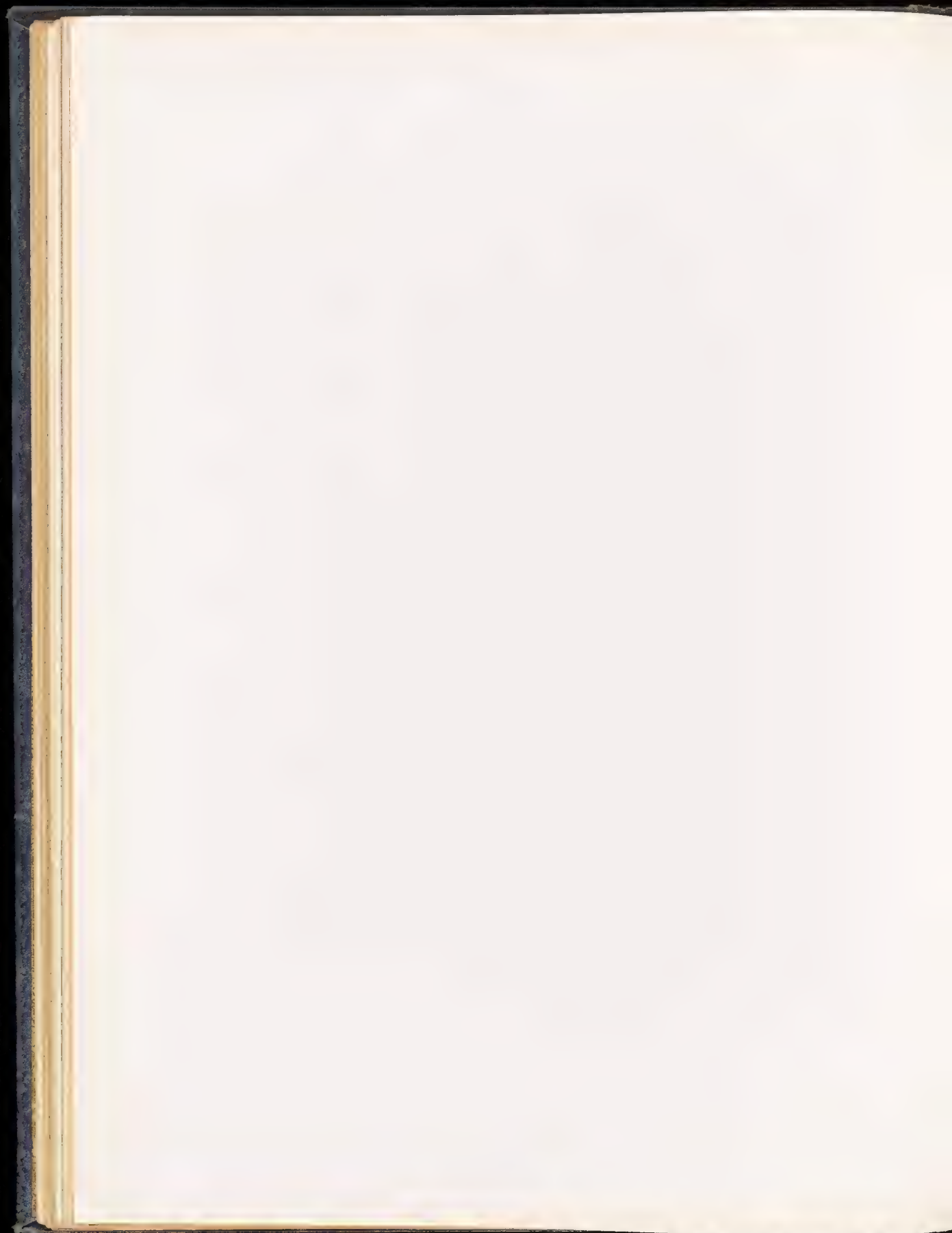
No. 77 - Millelire, Genoa.

78

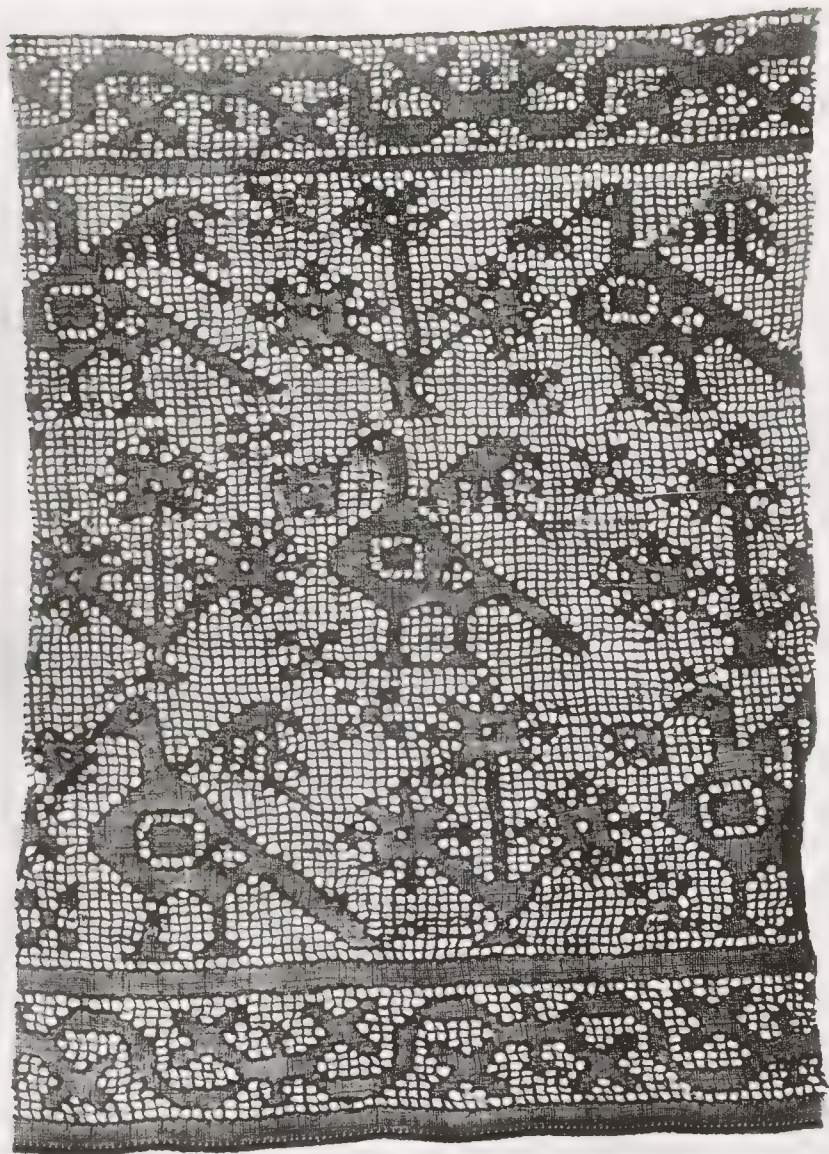


No. 78 — Colgate, New York.



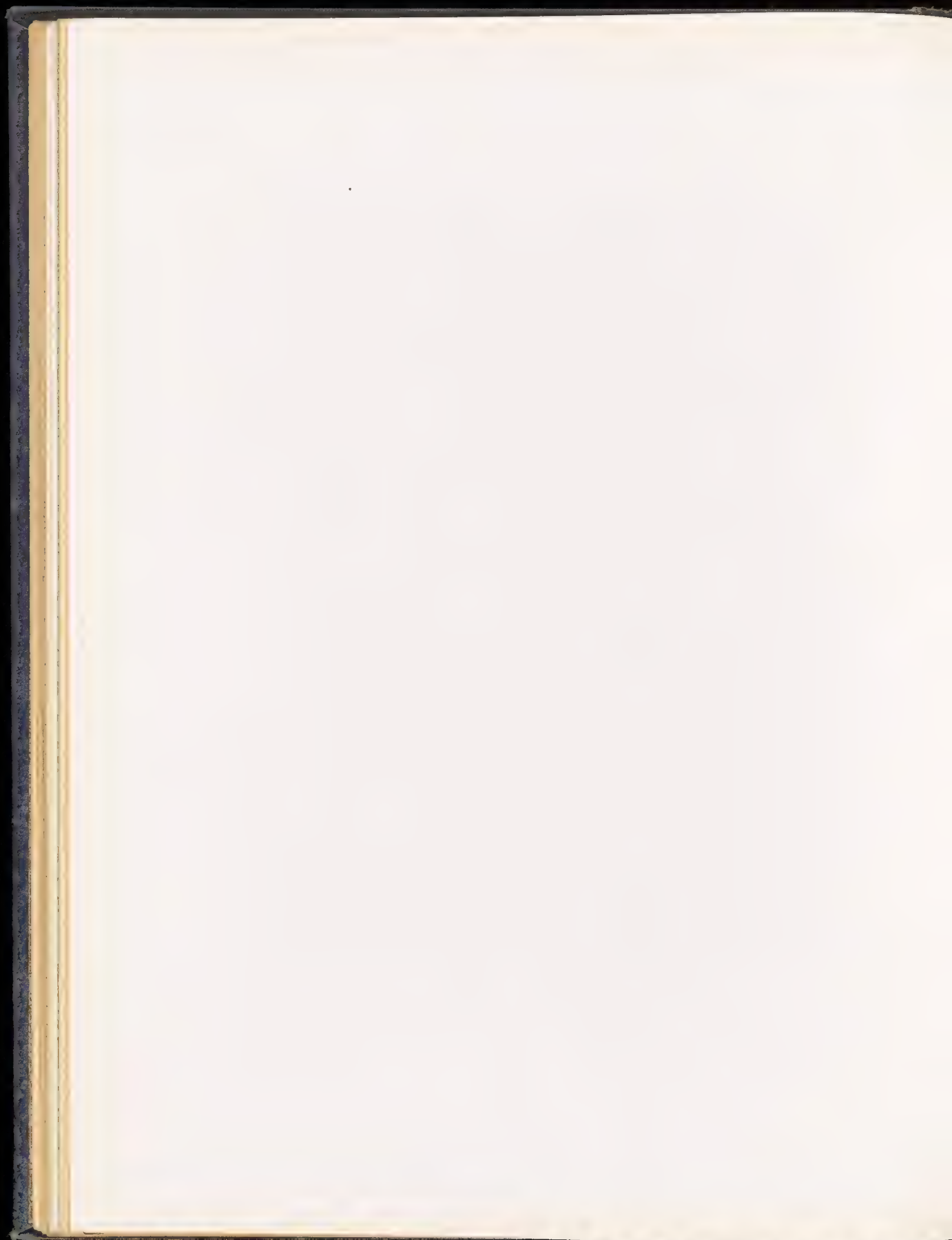


DRAWN-THREAD — XVI CENTURY.



No. 79 - Drawn thread and solid linen; the portions left form alternate birds and trees.

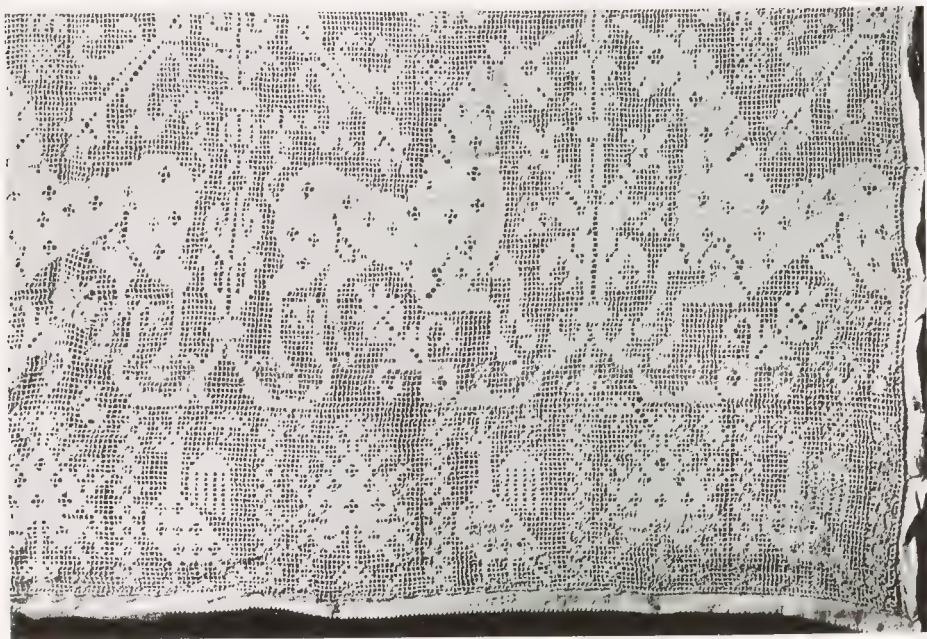
Colgate, New York.





DRAWN-THREAD — XVI CENTURY.

80

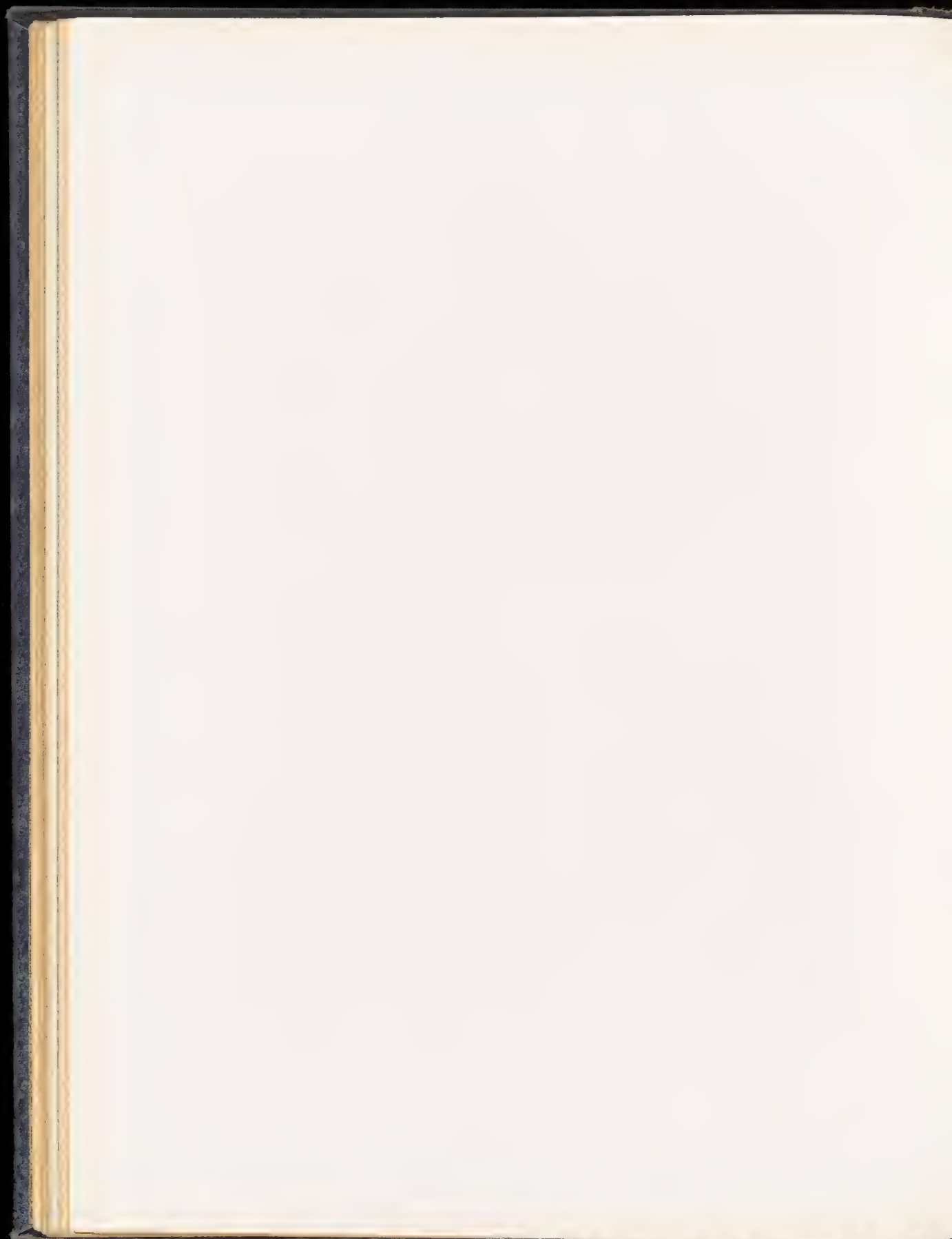


81



Drawn thread worked in linen-stitch.

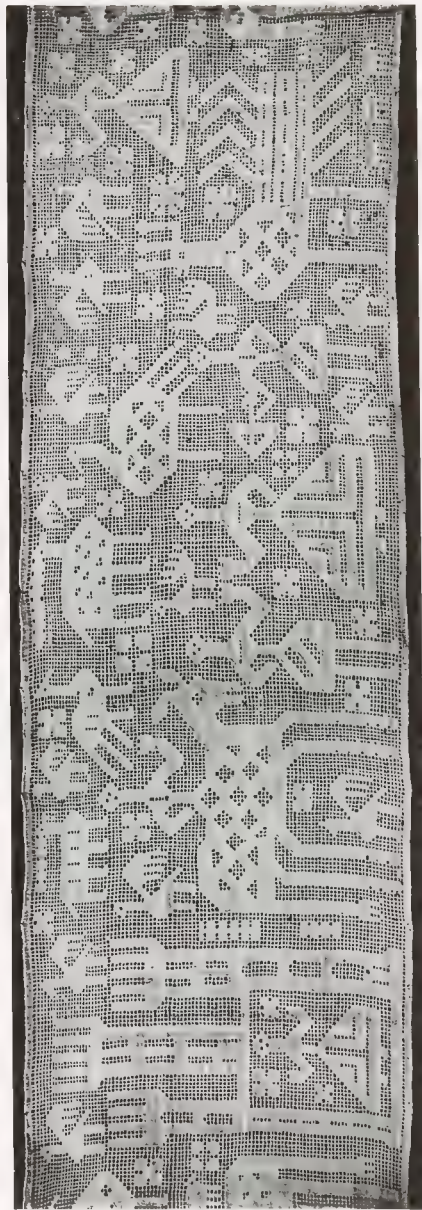
No. 80 - Unicorns facing each other and peacocks alternating with trees, Religious symbols? Baldini, Florence.  
No. 81 - Property of author.







82

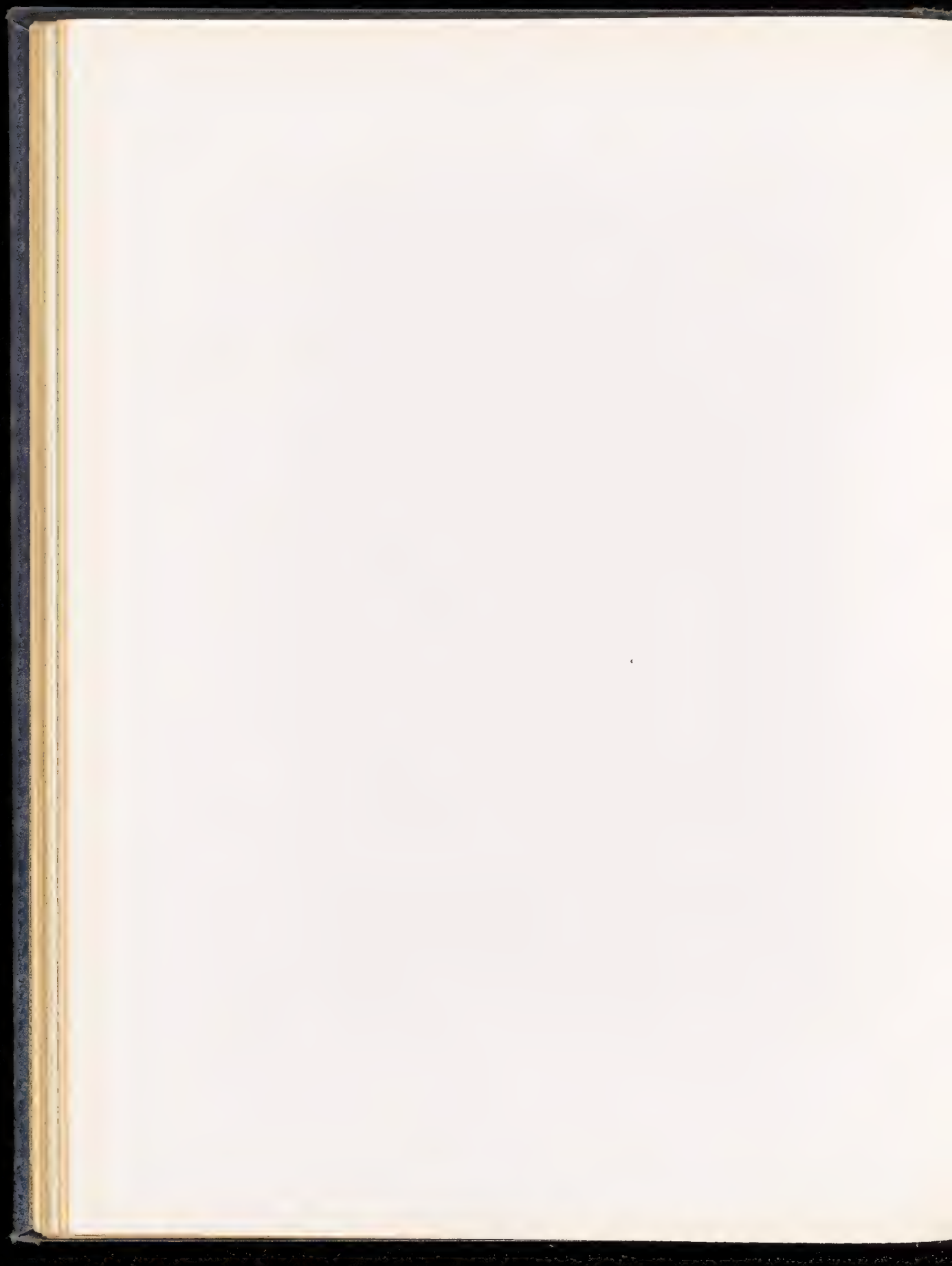


83

Drawn thread, some of the linen left. (Sicily).

No. 82 — A lady between two lions, a castle, etc. Ristori, Florence. No. 83 — A castle, a knight, a bidal pair, peacock, etc. Ristori, Florence.







84

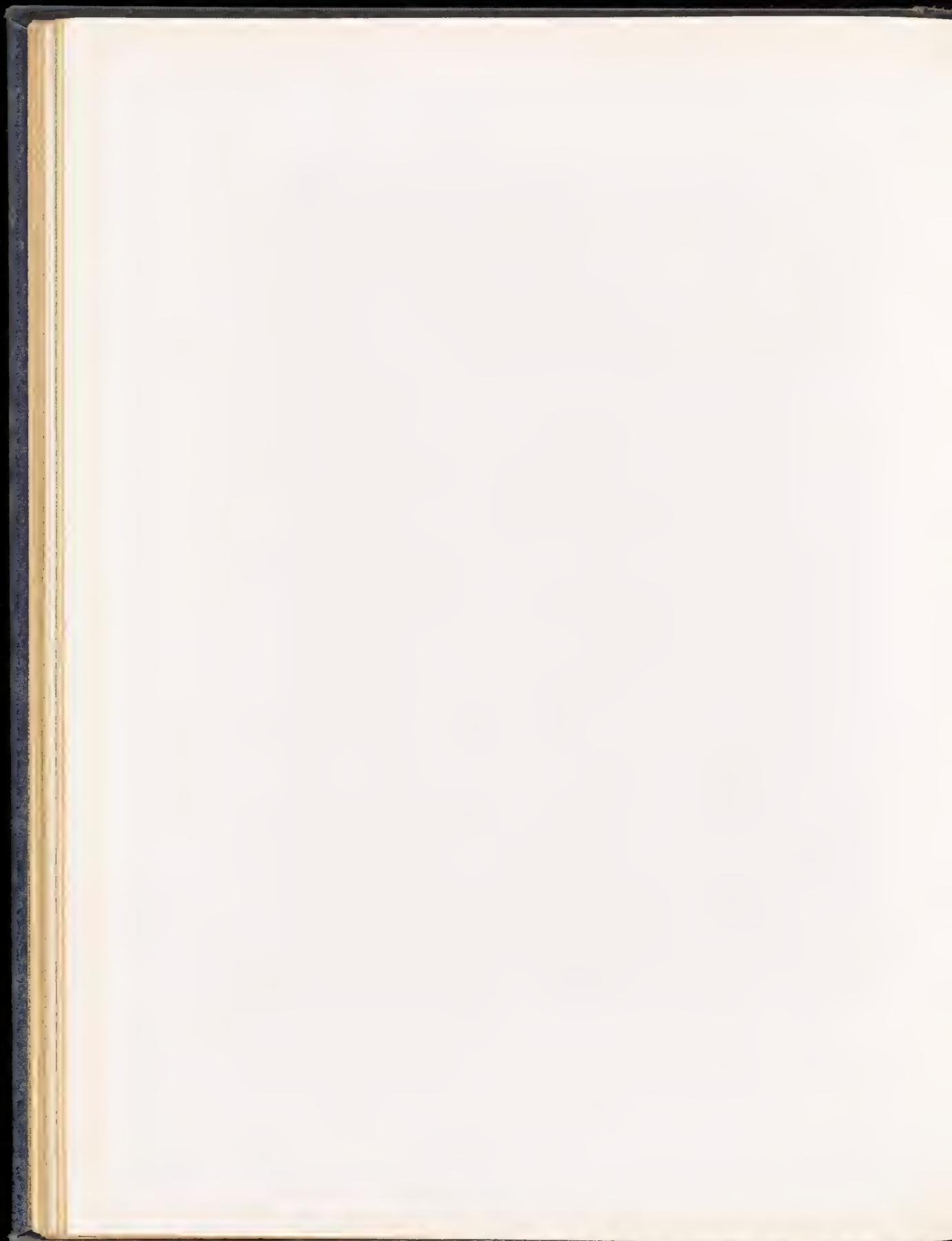


85

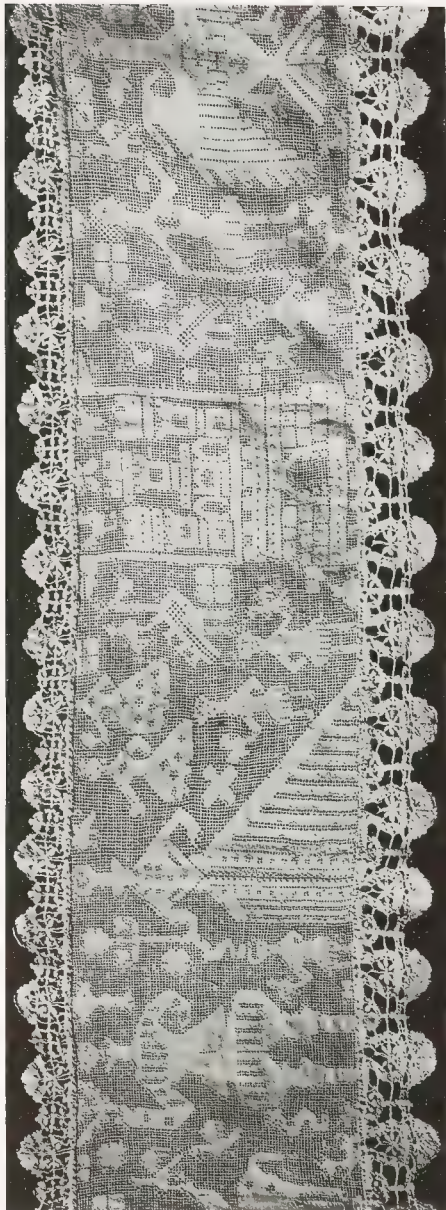
86

Drawn thread and plain linen. (Sicily). Groundwork in reddish silk.

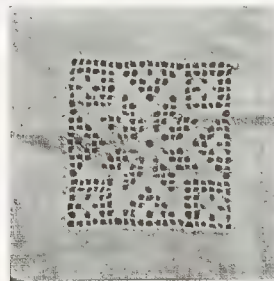
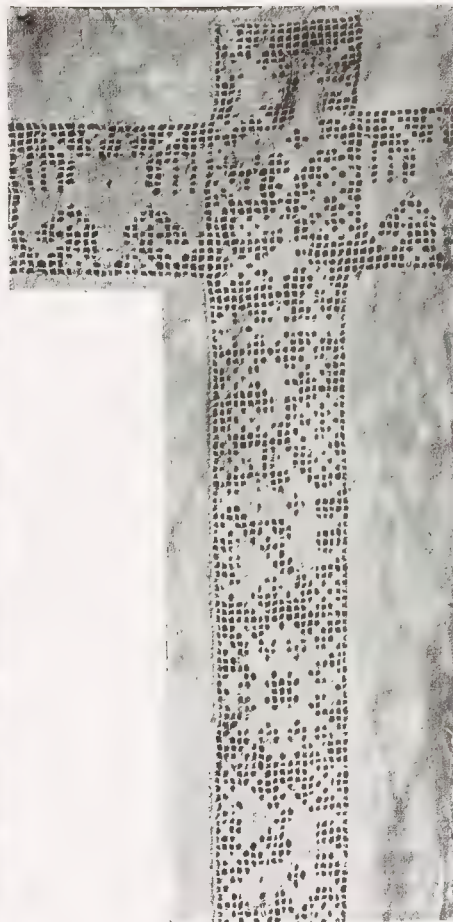
- No. 84 — A stag, siren, cock, birds, etc. Rocellai, Florence.
- No. 85 — The Land. A tree, stag, castle, lady, knight, etc. Property of the author.
- No. 86 — The Sea. Boat, siren, etc. Property of the author.







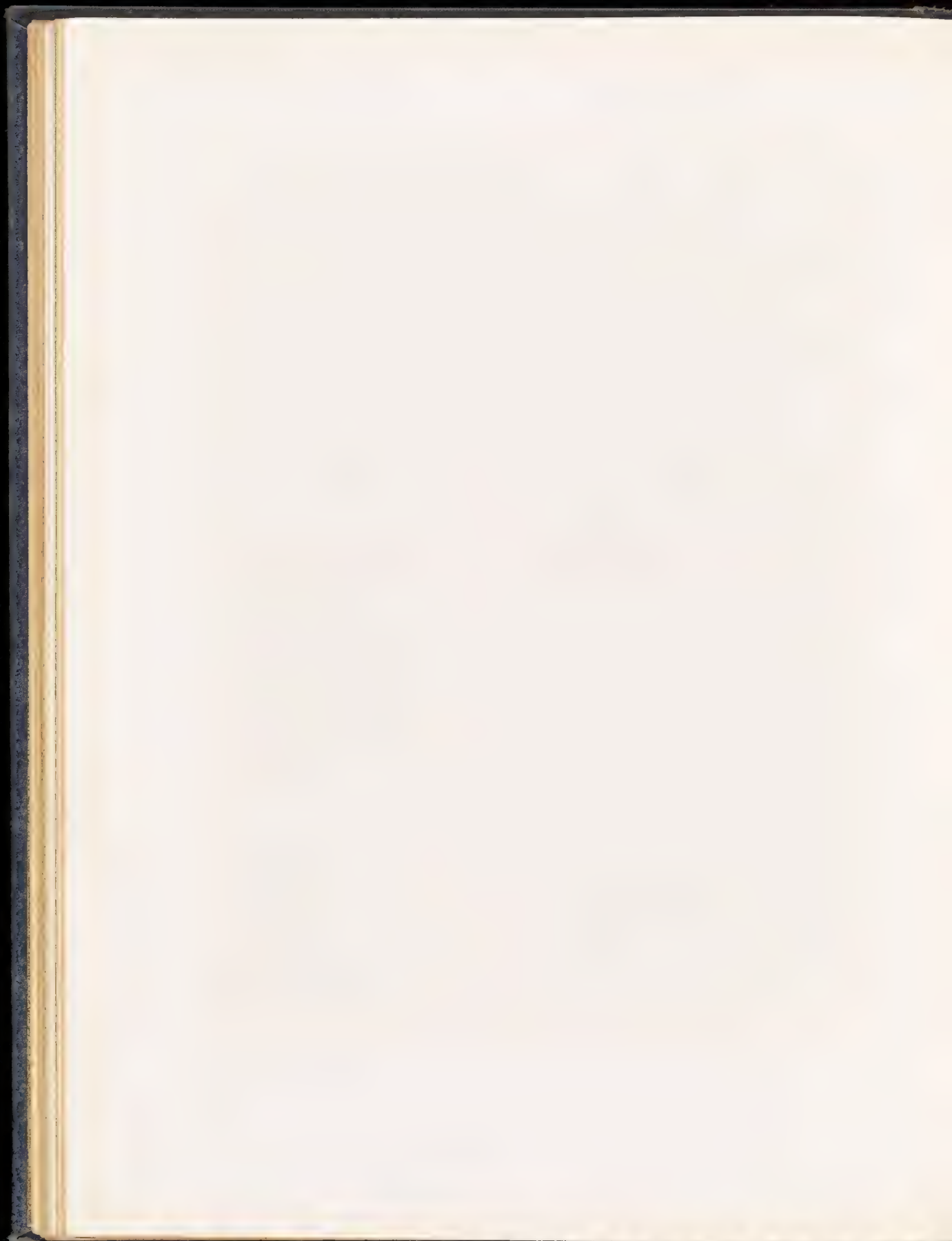
87



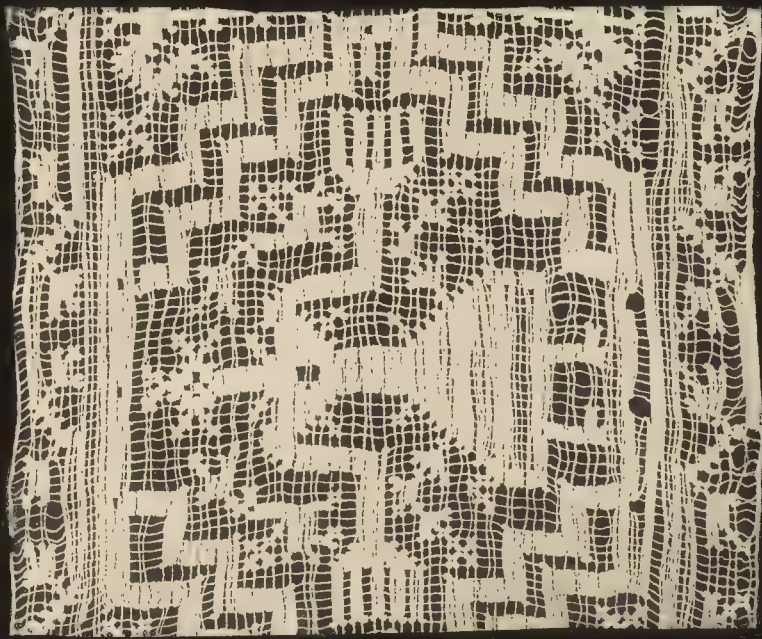
88

Drawn thread with some of the linen left. (Sicily).

No. 87 — A falconer, lady, pages, castle, eagle, etc. The edging is bobbin-made. Amari, Florence.  
No. 88 — Drawn thread taken up with linen stitch. Animals and roses. Property of author.





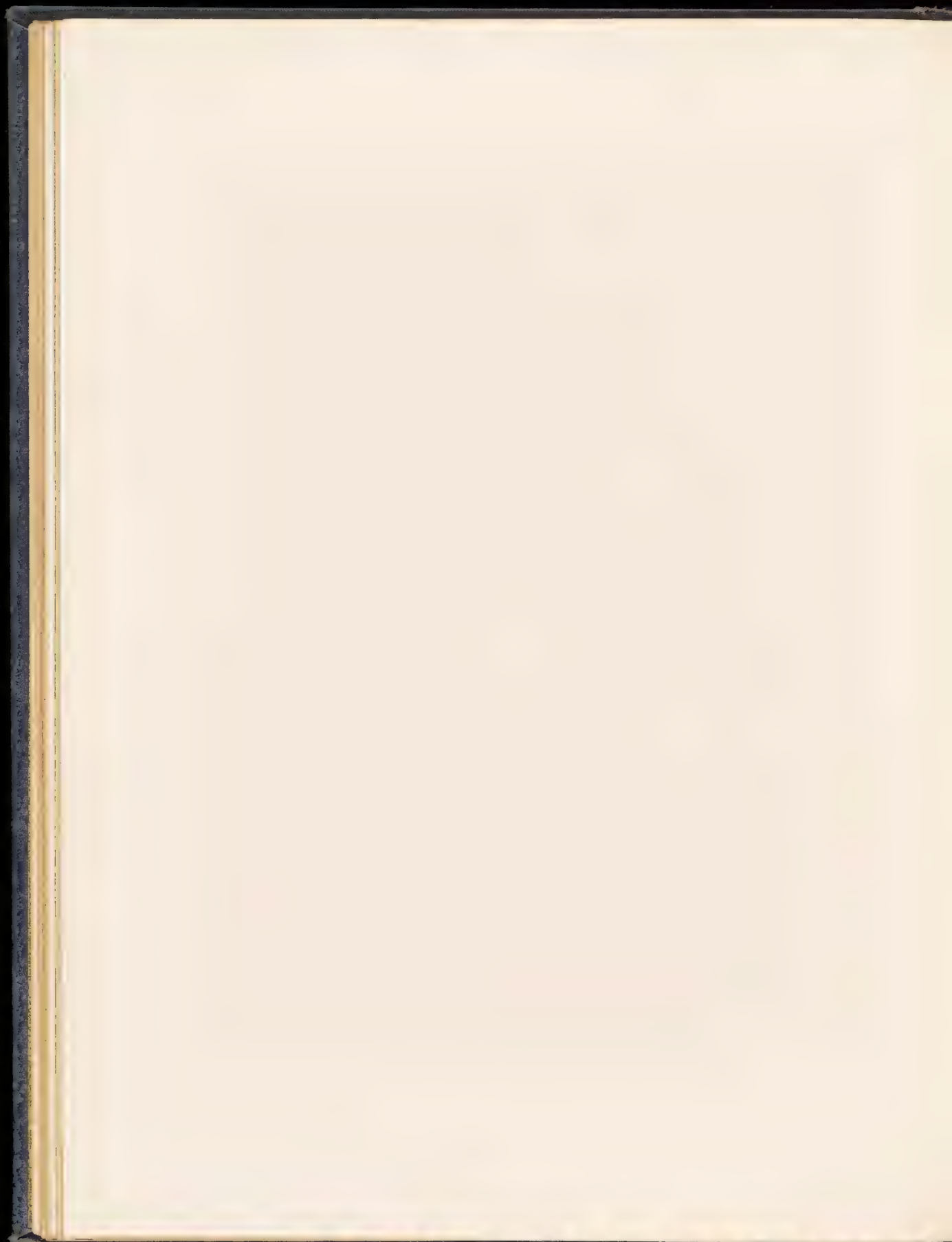


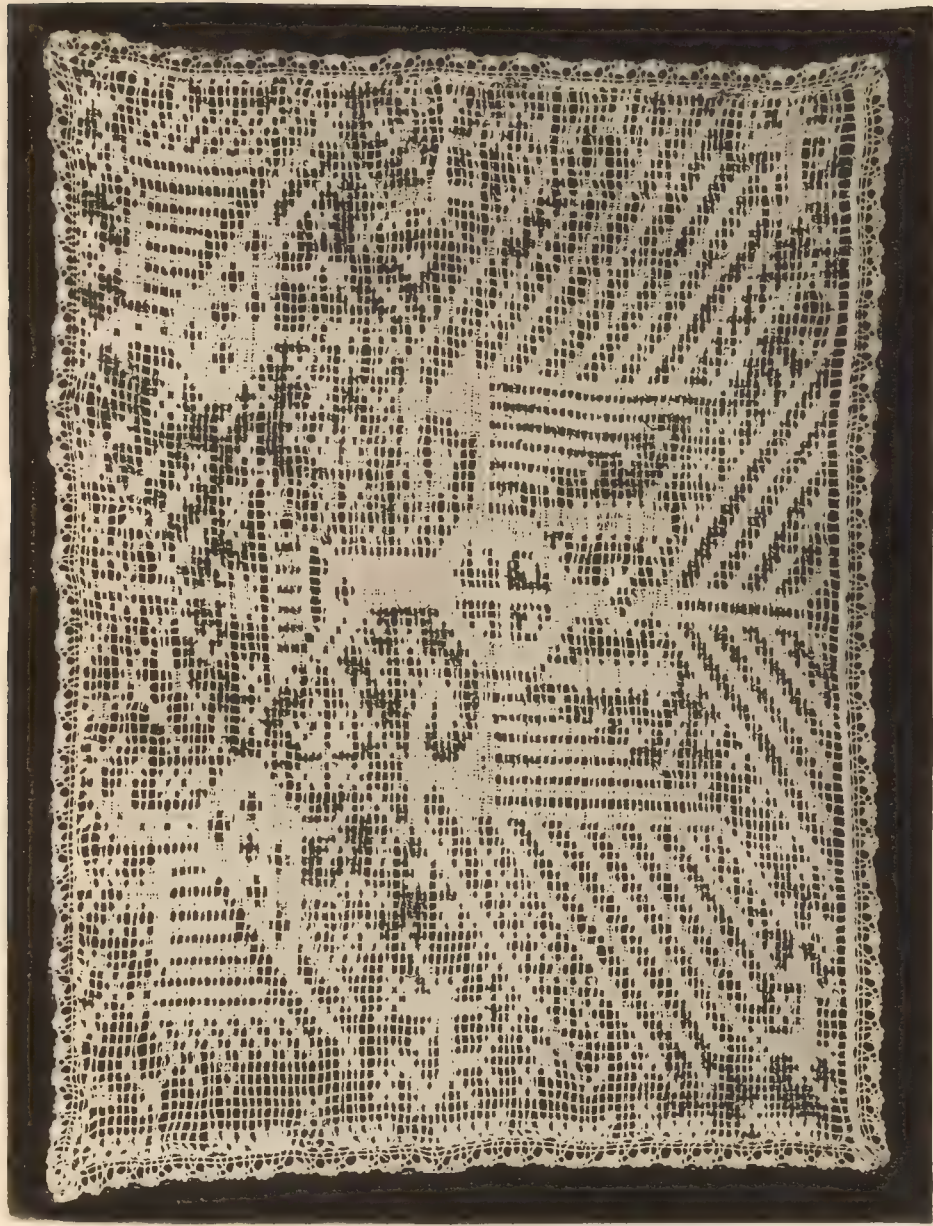
No. 90 — Female figure. Baldini, Florence.



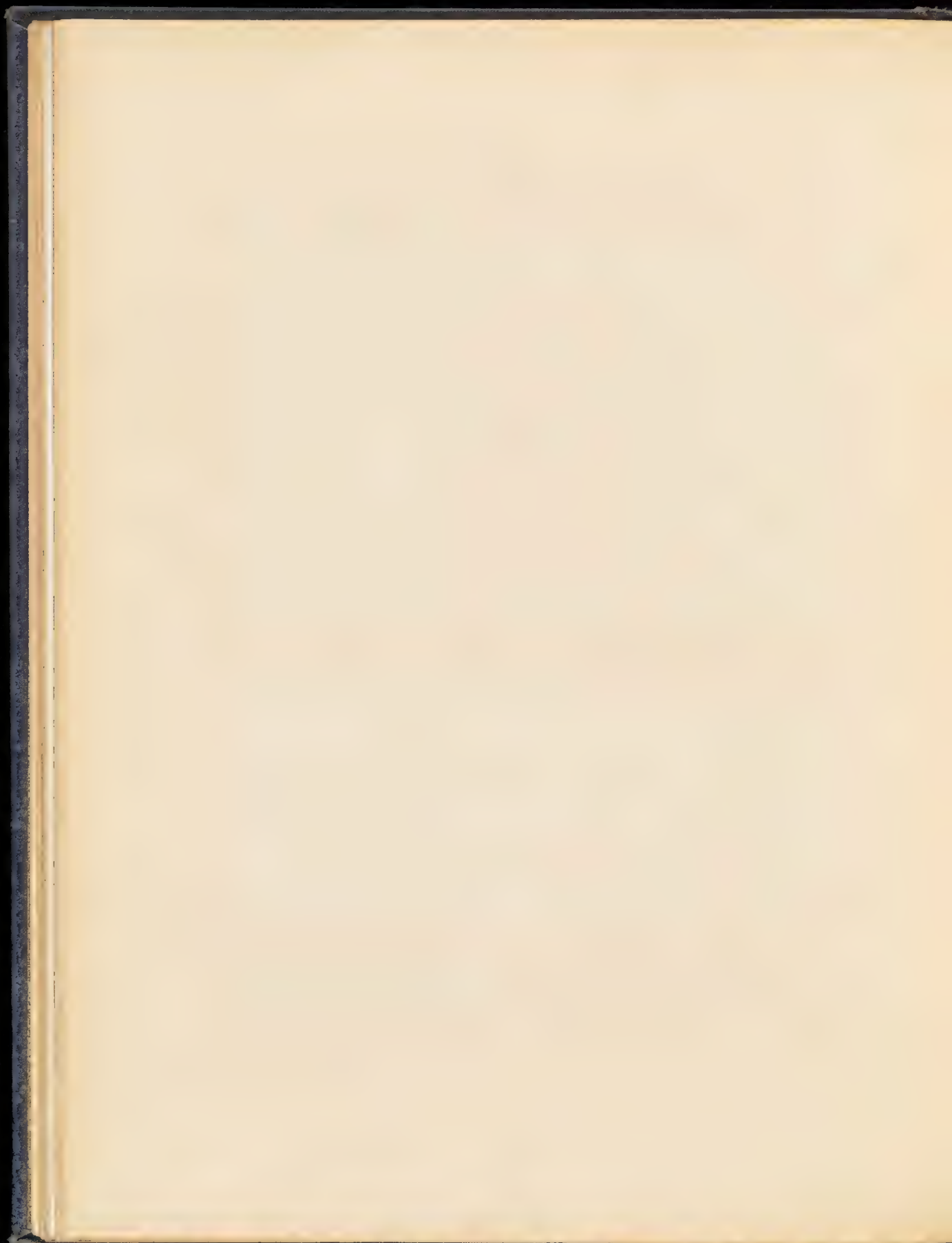
Buratto lace embroidered with darning-stitch.  
No. 89 — Flowers. Nocer, Venice.







No. 91 — Buratto lace with crowned eagle and other birds in darning-stitch. The ground was formerly worked with reddish silk, now destroyed by time.  
Baldini, Florence.



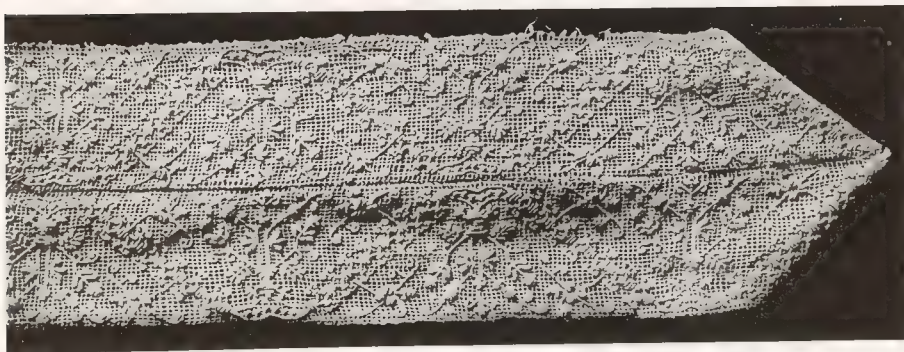


BURATTO — XVI CENTURY.

92



93

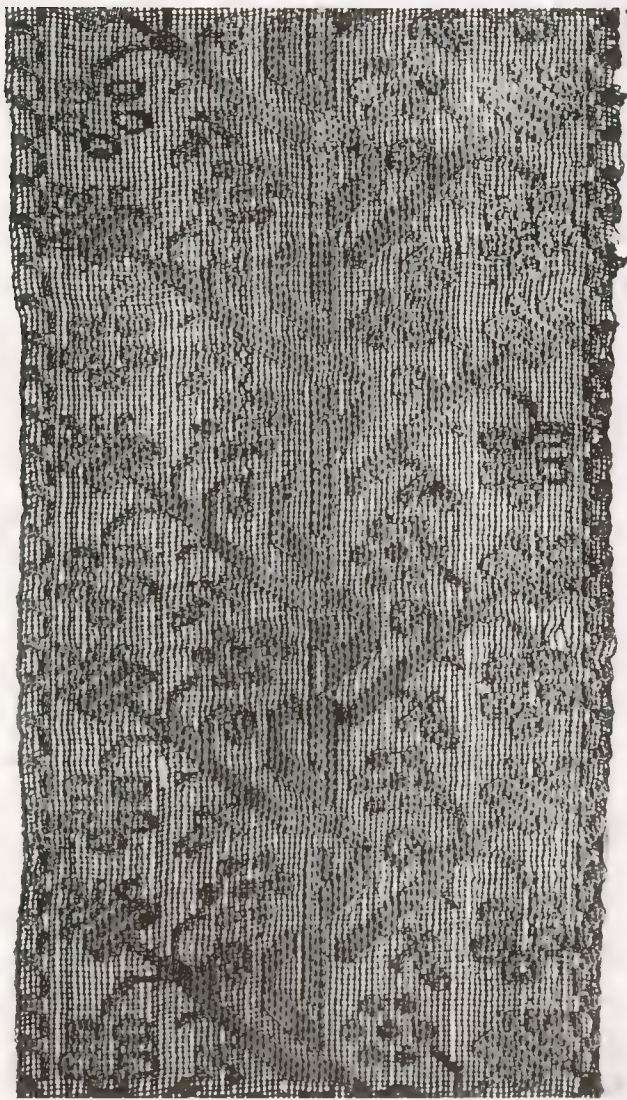


No. 92 — Buratto lace with vine-branch in darned-stitch. Binney, Florence.

No. 93 — Buratto lace embroidered in curl-stitch. Perugia Exhibition, 1907.



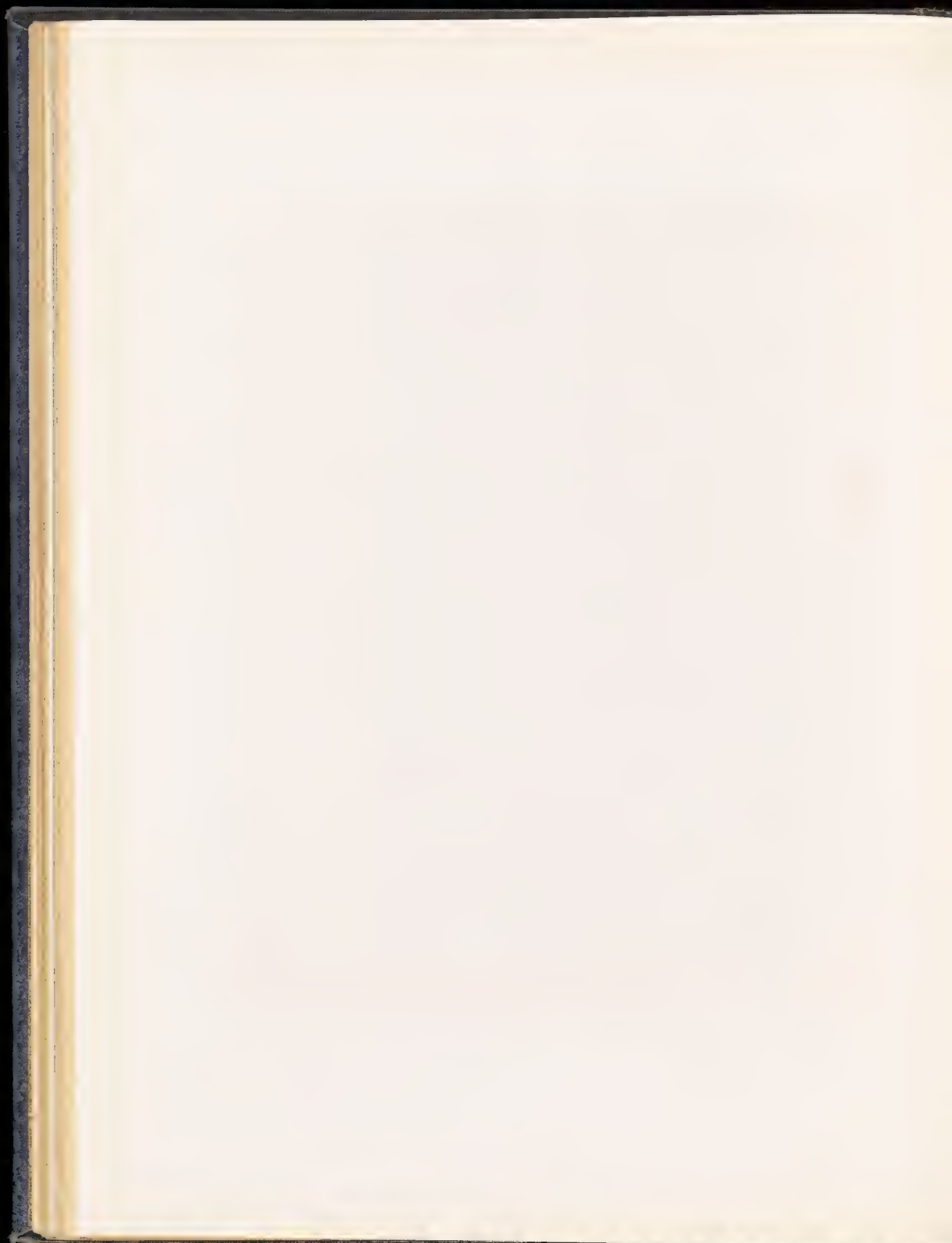
BURATTO — XVI CENTURY.



No. 94 — Buratto lace with conventional flowers in darning stitch.

Cittadini Campeggio, Rome







No. 95 Buratto lace with religious scene in darning stitch.

Ristori, Florence

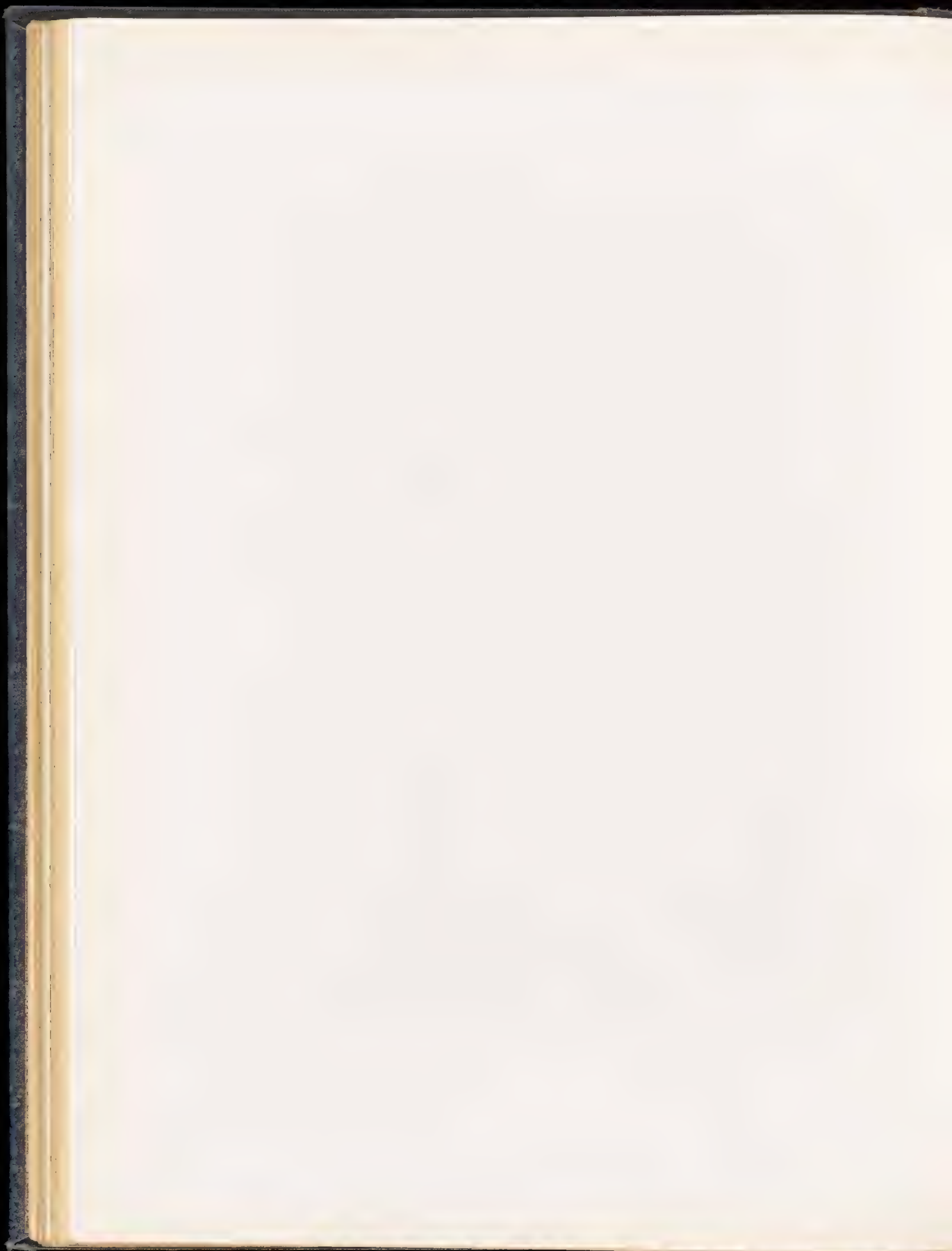






No. 96 - Buratto lace with unicorns, dragons, and birds in darned-stitch.

Ristori, Florence.







No. 97 — Buratto laces with birds and vine-leaves in darning-stitch  
Property of author.

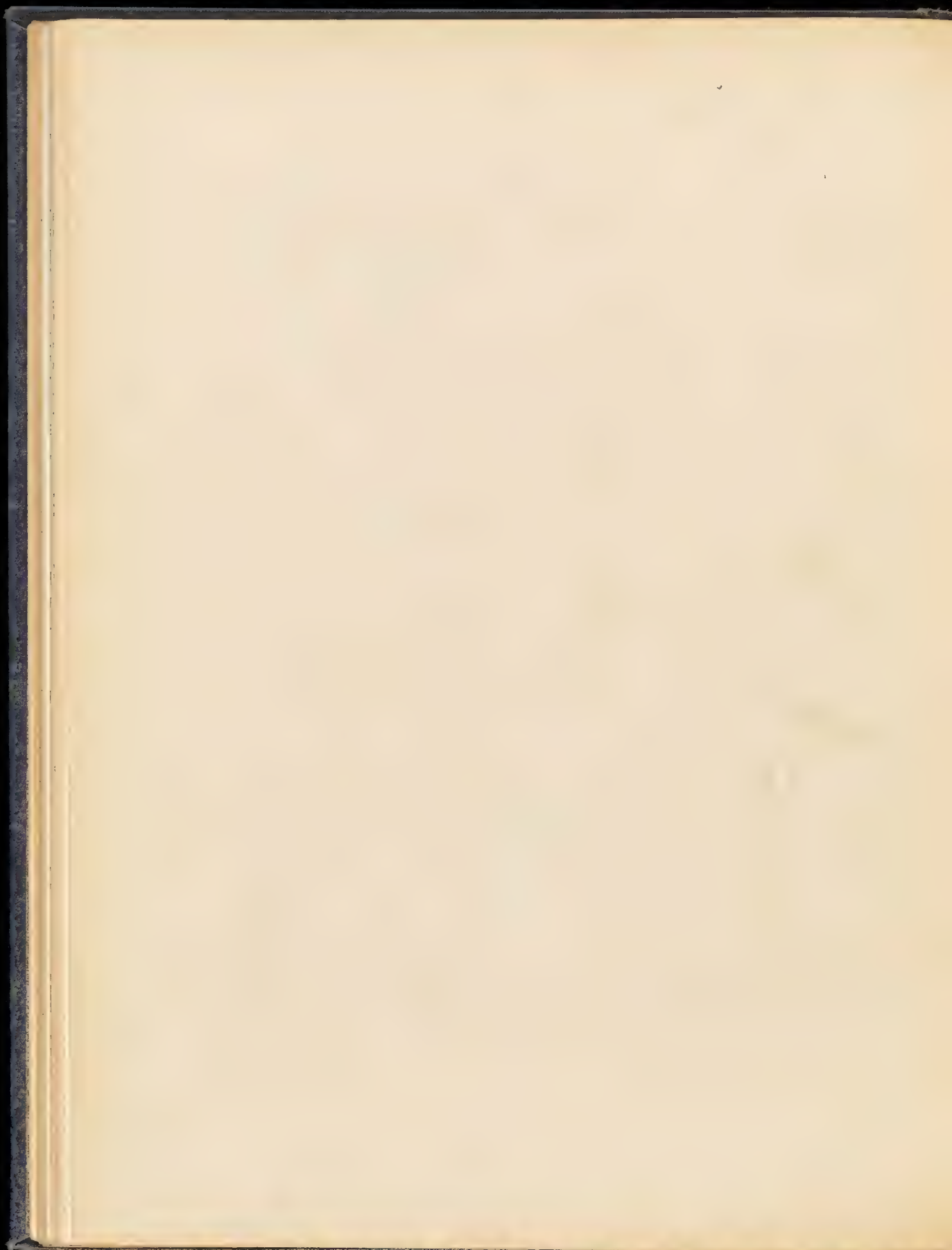






No. 98 — Buratto lace with religious symbols, peacock and vine in daming-stitch.

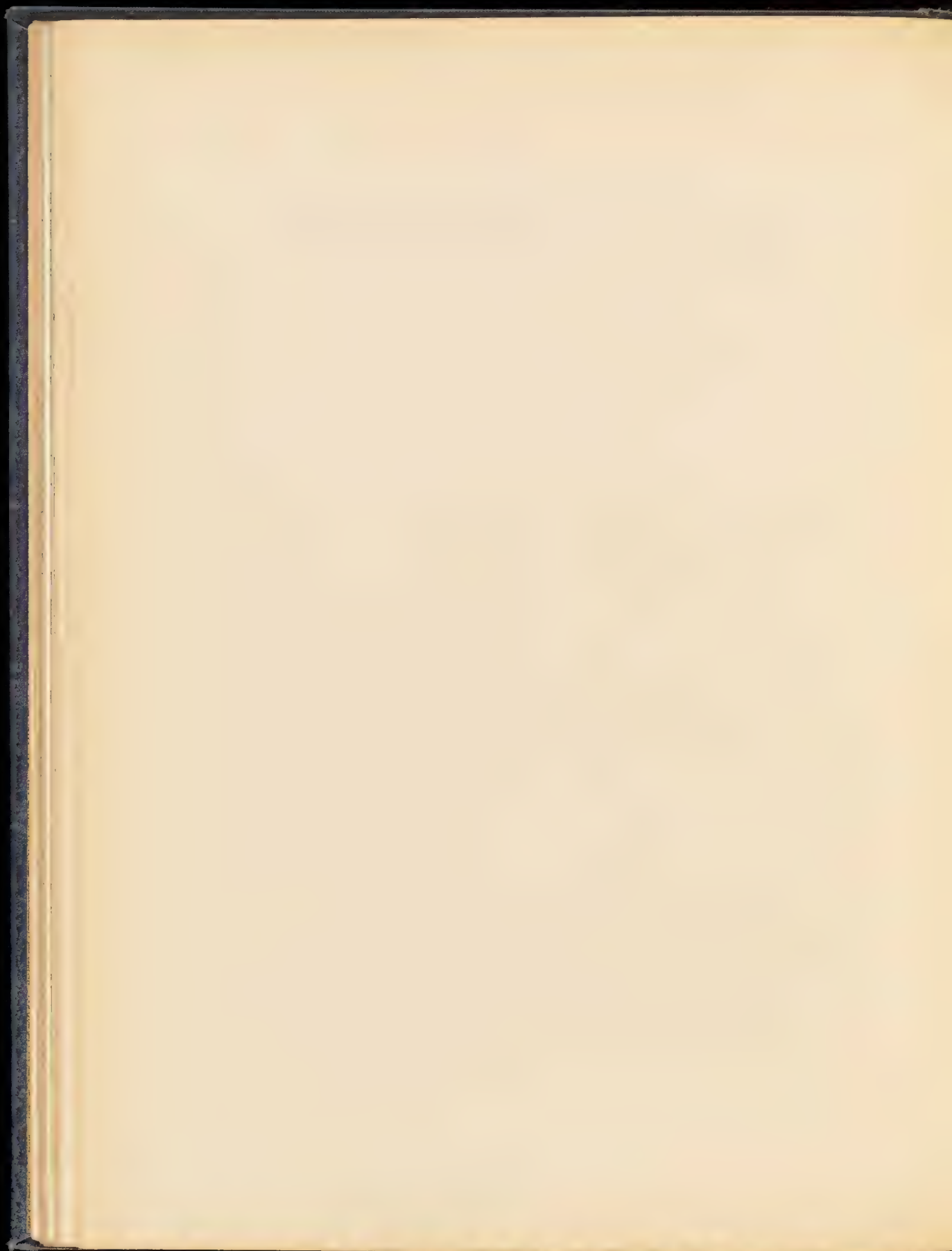
No. 99 — Buratto lace with angels kneeling before the monogram of Christ in daming stitch.







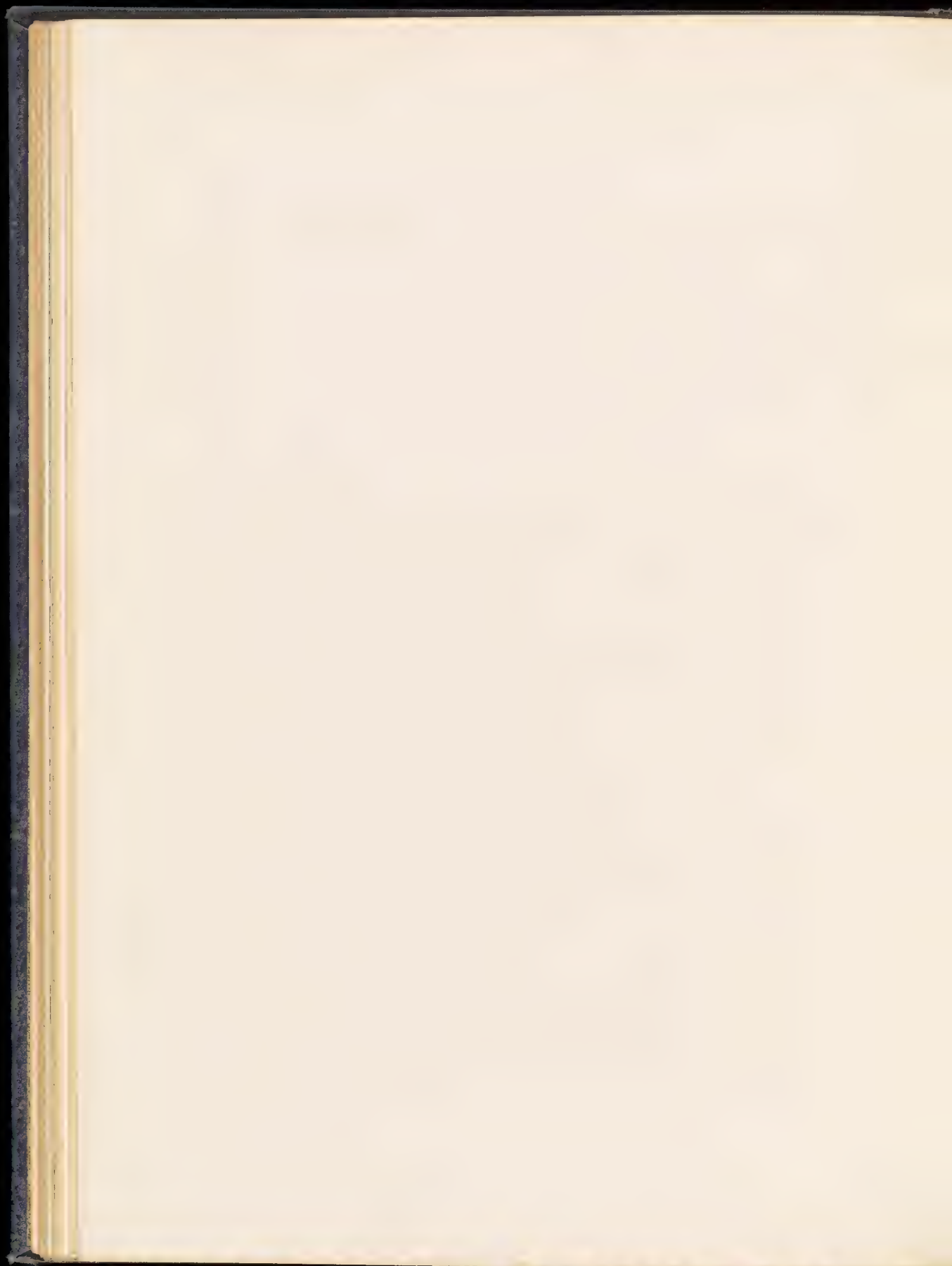
No. 100 — Buratto lace with religious subject (Angels uphold a cartel with name of Jesus) in darning-stitch.  
Badini, Florence.

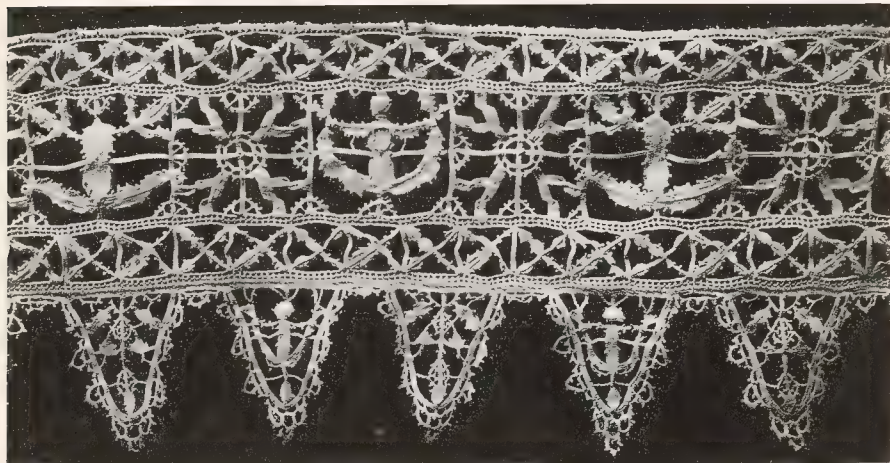


II.

RETICELLO.







No. 101 — *Reticello* lace with figures of sirens in the insertion and in the points. Poldi Pezzoli Museum, Milan.

## RETICELLO.



RAWN thread work led rapidly to cut linen, which prepared the way for *reticello* and finally for true lace-making.

The new handicraft made its way with the help of patterns intended for embroidery until 1542, when Mathio Pagan published his *Ornamenti* designed exclusively for *punto tagliato*. But as we know that ladies had found out how to embroider designs on net, buratto, or drawn linen before even Paganino had published the first designs for transparent work, we must draw the conclusion that *punto tagliato* was known before 1542, and the contention is strengthened by the fact that both artists and authors simply mention the stitches by name, giving no instructions as to the method of executing them.

The novelty of the thing centres in the word *tagliato*; no longer is the linen merely drawn, it is drawn and *cut*. An open-work line marks the edges of the



No. 102 — XVI century. Unfinished *reticello*, executed on drawn linen. Palermo Museum.

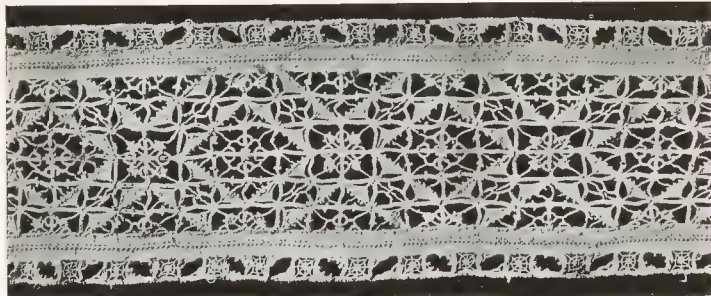
band destined to bear the lace-pattern, and a cord strengthens and holds the linen at the spot where it will be cut away to receive the transparent work. No. 102, an old example which has lain unfinished for centuries, gives an excellent idea of the manner in which the linen is treated in the process of preparation for drawn thread and cut-work, the master-lines of the design being first firmly traced. Those threads which remain uncut, being reserved to subdivide the border into so many equal squares, are no longer covered with rope-stitch as in drawn-thread-work, but with matting-stitch, a stitch better adapted for the passing to and fro of the needle. This finds points of support in the bars which form a kind of lattice for its airy structure. In the void created by the severed threads, between one bar and another is the pattern, which develops itself freely, its short lines no longer marred by the inevitable angularities of the « square mesh ».

There is much hesitation at the beginning ;



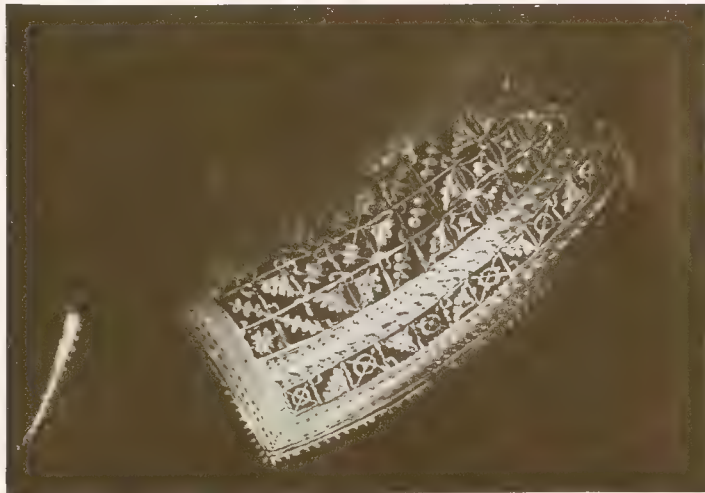


No. 103 — Collar in heavy Venice Point and *reticello*.  
Portrait of Duchess Claude of Lorraine by Clouet, c. 1555.  
Munich Gallery. Photo. Bruckmann.



No. 104 — XVI century. Heavy Venice Point. Baldini, Florence.

at first the design is limited to a composition of triangles worked in buttonhole-stitch (which are attached by their three angles to the little bars or to the linen itself, forming the thick, opaque part of the work) and the little cordings which lighten the foundation and complete the design.

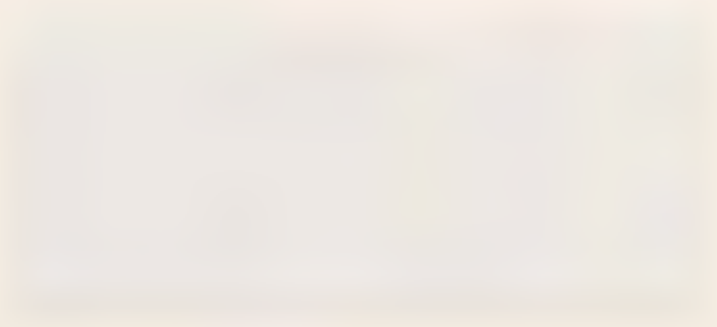


No. 105 — Collar in heavy Venice Point.  
Detail of portrait by F. Salviati, 1550. Uffizi, Florence.

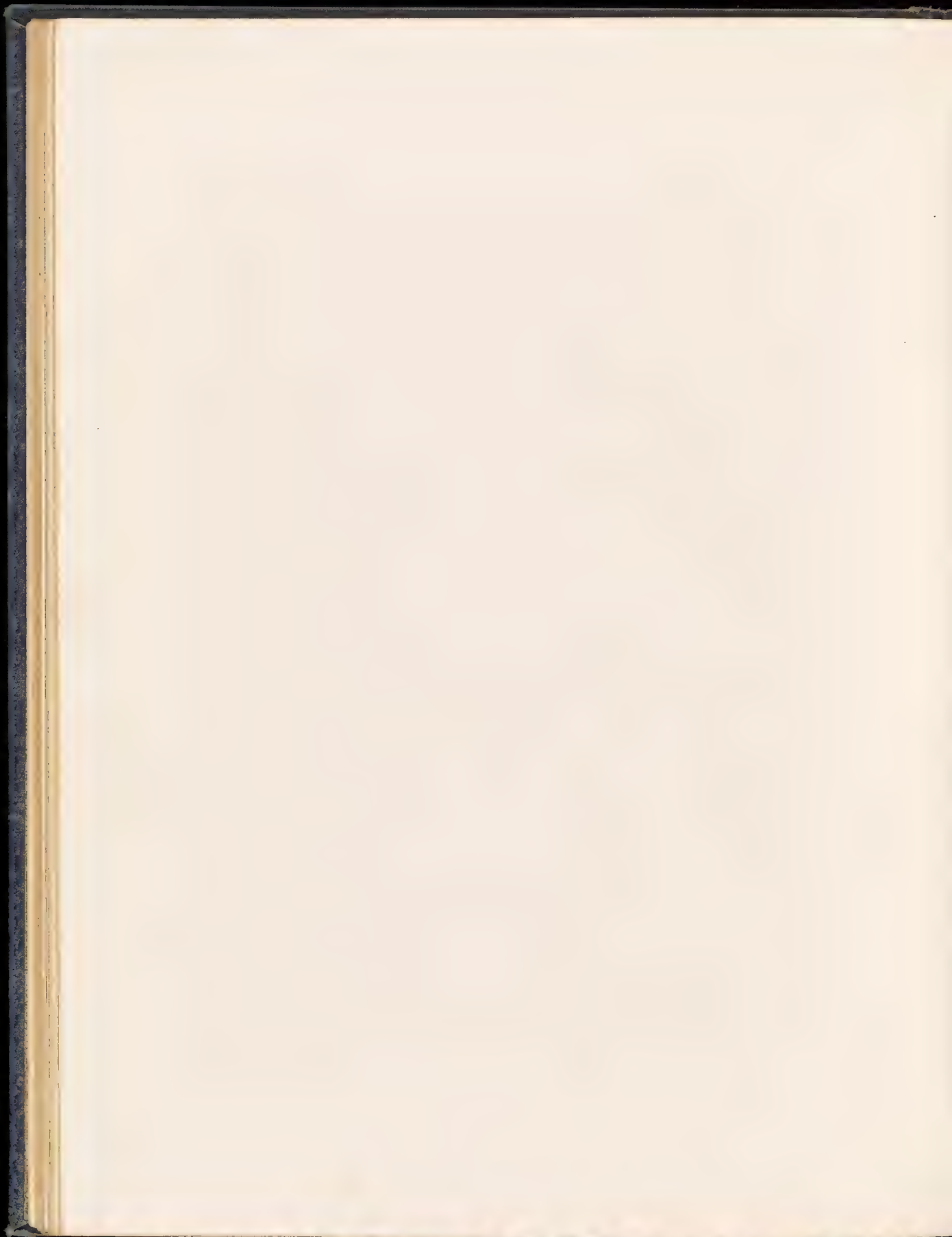


No. 106 — Open work and embroidery round  
*décolletage* and wrist. Portrait by Parmigia-  
nino. 1630. Gallery, Frankfort-on-the-Main.









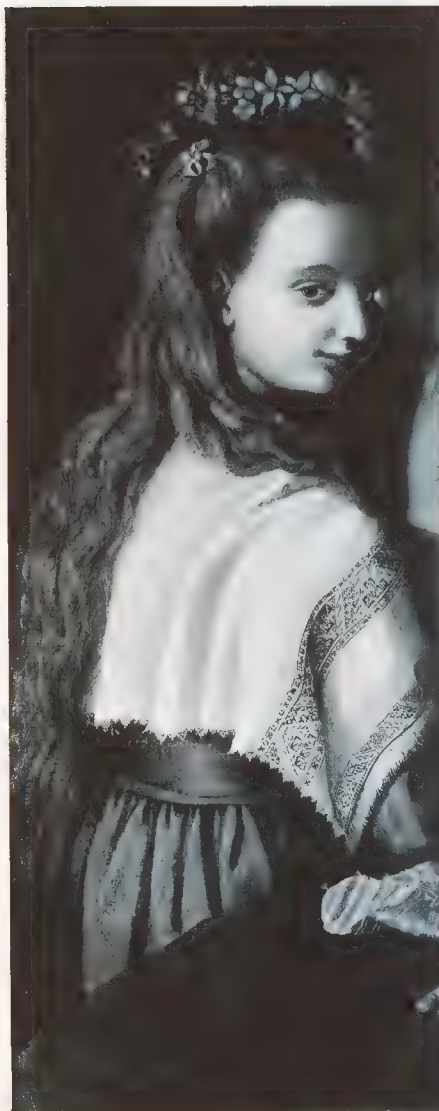




XVI century. Two borders with embroidery and reticello;  
same design, treated in different ways.

No. 107 — Anari, Florence.

No. 108 — Milledare, Genoa.



No. 109 — White shawl with two insertions, of embroidery and *reticello*, fringe and edging needle-worked. Detail of a Madonna and Child by A. Alfani. Pitti Gallery, Florence. (Photo. Alinari).

Even these simple means suffice clever workers to produce ornaments and rosettes (No. 104), figures, and personages; soon we see the tyranny of the unvarying triangles evaded by the substitution of novel forms such as little leaves, scrolls, or flowers, and with such excellent results that the *punto tagliato* becomes merged in *punto a reticello*.

The new name appears for the first time in the books of Vecellio (1591), and even here it makes a tardy appearance, for now and then even Vinciolo gives the name *point coupé* and *punto tagliato* to the *reticello* he had himself helped to create.

It was, perhaps, real *reticello* which makes its appearance in the unpublished inventory of the Castello d'Issogne in Val d'Aosta, 1565:

« Deulx part du devant de manges (manches) de toile clère faict a ouvraige coppé de fil blanc.

Quatre couvertes de toile clère ovrée a ouvraige coupé de fil blanc ».

This work is the parent of all those prodigious laces which are known generically as *punto in aria*, culminating at last in the exquisite perfection of Rose-Point!

Gradually, *punto tagliato* in-



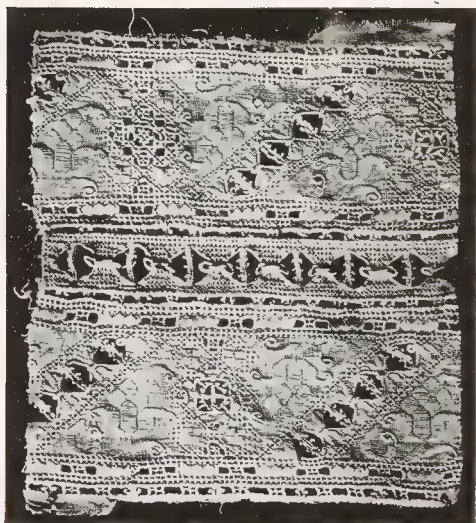


No. 110 — *Reticello* lace on ruffs and cuffs.

Portraits of the Gozzadini family by Lav. Fontana. 1584.

Gozzadini, Bologna.





No. 111 — XVI century. Border of very fine linen embroidered in curl-stitch, satin-stitch and reticello. Pilot, Leghorn.

Researches among pictures, which are our best and surest guides, result in establishing the fact that, before the earliest laces appeared, embroidery was associated with *reticello*. In proof of this, we reproduce a portrait by Parmigianino (No. 106) which clearly depicts the pattern and make of the embroidered trimming round the neck-opening. By great good fortune we happened to find two old pieces of work of a design resembling this (Nos. 107, 108), although differing both from it and each other in execution, or we may say, interpretation. It serves to show with what liberty these gifted

creased its voids; by refining its little bars and enlarging its open-work strips it produced designs at once more varied and more precise, and although limiting itself to the reproduction of geometrical forms, it evolved new stitches which make increasing demands on the skill of the embroidress. By this time white needlework had taken an acknowledged place among the fine arts.

*Punto tagliato* allies itself with charming effect to white embroidery, which is apt to be heavy and uninteresting if its opacity be not relieved and lightened.



No. 112 — XVI century. *Reticello* rose with laurel crown in *punto in aria*. Actual size. Levrier, Florence

women-workers chose their stitches and distributed their voids, perforations, and reliefs (which take the place of colour in these embroideries), investing them with a personal note which gives them dignity.

Bassano, Paul Veronese, Paris Bordone, and later on, Allori delighted to repre-



No. 113 — Cuff in pierced linen and *reticello*.  
Detail from Gozzadini portrait, No. 110.

sent beautiful perforated white embroideries with meticulous care; not by accident, certainly, did Allori adorn his Madonna's shawl with the admirable embroidery shown in No. 109. All the most complicated stitches unite in these embroideries, which are perhaps the master-pieces of needle and bobbin laces. The insertion No. 111 is worthy of close examination. Satin-stitch flowers end in a short curl-stitch; the little squares between the flowers are of *punto tagliato* and drawn thread, while the





No. 114 — High collar with insertion and edging of *reticello*.  
Portrait of Maria Capponi-Pecori. Uffizi, Florence. (Photo. Alinari).

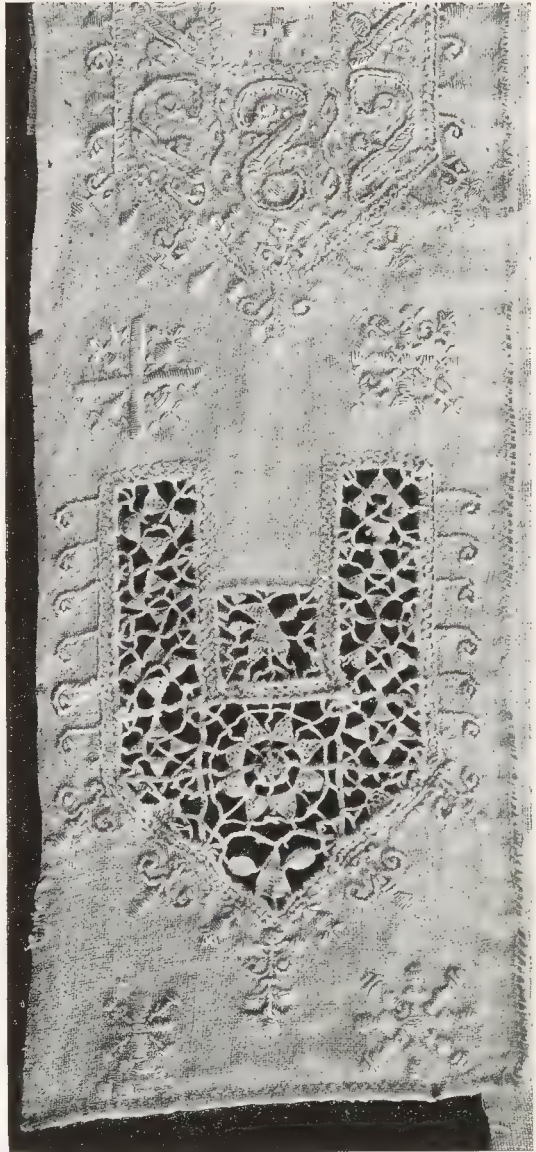




No. 115 - Ruff with *reticello*.  
Portrait of Louis XIII. 1612. Uffizi, Florence.

diagonal line of separation is in *reticello*, and the horizontal one is in delicate *sfilatura* caught and held in the centre by a kind of bow of button-hole stitch most effective in its relief.

Combinations such as these become more and more intricate and varied. Filet, embroidery, bobbin-work and macramé were all associated with *reticello*; all articles in white linen were vehicles for new and sumptuous needlework. The women must have laboured with an unrelenting energy bordering on frenzy. If one remembers that *reticello* was made almost wholly at Venice and by Venetians in the second half of the XVI century and in the first few years of the XVII (by 1625 laces had already changed in style), and thinks of the quantities of this early kind still to be met with in museums all over the world, and in collections both public and private, in the ward-



No 116 — XVI century. Ornament for shirt in *reticello*, satin and curl stitch: taken from old sampler. Tommassini, Rome.





No. 117 — XVII century. Original shirt with neck and shoulder ornaments in *reticello*. The smaller insertions are bobbin-made (Abruzzi). Chieti Exhibition, 1906.



robes of ladies and the shops of dealers, remembering further that full three centuries have been busy in their destructive action, that innumerable specimens must have perished in fires, must have been buried with the dead, have been injured and lost, one is amazed and almost incredulous. Everyone, it seems, must have taken up the new work!

Little is known of the life of Venetian women in the XVI century. The pictures of Titian and Paul Veronese, in which we see their sumptuous extravagance of dress, show us more of them than do the history or artistic records of their city. We know that the greater part of their day was spent in bleaching their hair in the sun, and that the care of their beauty occupied most of their thoughts night and day, even to the sacrifice of health, time, and leisure. Yet the Books of Designs for lace are dedicated to *those noble and virtuous ladies who delight in needle-work*, while Vecellio's *Corona* bears this inscription: *Nobody can be more worthy of this than your Highness, with your perfect knowledge of every kind of stitch and the ardour you show in teaching them to the ladies of your house, that receptacle for virtuous young women*. And the lady who is so expert with her needle is no less a personage than the wife of the Procurator of the Republic!

Indeed the marvellous luxury of these white embroideries and laces during the latter part of the XV century, and the skill and time they must have demanded, lead one to suppose that the art was practised purely for its own sake; for a labour of such sumptuous and minute delicacy was in fact a kind of idleness, impossible to conceive save as welcome occupation in the seclusion of the cloister, and the long empty hours of creatures with nothing to do. Perhaps this was the one thing at which the fair Venetians of the XVI century worked.

Undoubtedly they were encouraged by the splendid results of their industry, which not only served to embellish their magnificent garments and enhance their beauty, but became objects for the admiring study of the most famous painters, who introduced them into their portraits and pictures. A visit to the Uffizi and Pitti Galleries suffices to show us the use and abuse of *reticello* during the latter half of the XVI and the opening years of the XVII century. Huge collars wired to stand up behind the head, enormous starched capes, collars, stomachers, cuffs, trimmings, and insertions contrast strangely with the entire absence of lace in the art of preceding years.

As time went on, the humbler folk acquired the habit of wearing lace; an echo of the new feminine art penetrated to the fastnesses of the Abruzzian mountains, whose women set themselves to make *reticello* for the bridal shift, (No. 117), for the coarse hood of the bridegroom, and the sacred objects for the « laying-out » of the dead: sheets, a pillow, and the little napkin for Extreme Unction of which mention has been made already.



No 118 — XVI century. Abruzzian Hood with *reticello* insertion.  
The fringe is bobbin-made. Original composition.  
Ciccolini, Macerata.







Even towards the middle of the XVI century, when designs for *punto in aria* were published with considerable frequency, *reticello* did not lose its place in the public estimation, but was improved almost out of recognition; to insertions of greater or lesser width were added edgings and points of *reticello* in conjunction with the most superb *punto in aria*.



No. 119 — From the *Corona delle Nobili et virtuose Donne* of Cesare Vecellio. Venice, 1591.

Whilst bobbin-lace — which is the younger sister of needle-lace — imitates *reticello* and rivals it in finish and quality, the latter makes occasional efforts to escape from the trammels of stiff geometrical patterns, and to form little animals, flowers, and scrolls, within its square. The stitches are nearly always those seen in embroidery, with some few in addition; matting-stitch for the small bars, button-holing for the fillings, perforations, little cords, and *picots* which give greater lightness to the outlines and confer grace and richness on the work.

With a few trifling alterations, this *reticello* was diffused all over Italy during the XVI century. Under the name of *Cartiglia* exquisite specimens are found in the Neapolitan district and in the Marches. It seems that this form of lace-work has never been abandoned completely at Siena, for in 1862 there still lived one

Francesca Bulgarini, who left memorials of her skill in a series of laces of the very finest *reticello*, lighter and somewhat more monotonous in execution than the antique examples, and known to the trade as *Siena Point*.

More strange and exotic are the other names frequently given to *reticello*: Gothic, or Greek or Spanish. *Gothic* perhaps comes from the pattern; *Greek* is most likely derived from the fact that much of this lace was discovered by the English in the Ionian Islands, at least this in the acute deduction of Miss Jourdain in the *Burlington Magazine* of 1904; she supposes the laces were found in the tombs of Venetians who had been buried in Greece in the time of the Venetian wars and domination. They were called *Greek* then, became they were *Venetian*, and *Spanish* because they were made by Venetians nuns in the convents of Spain!

Indeed, the Spanish patterns of the XVII century are signed with Venetian names.

Countess Lina Cavazza (fortunate and courageous rival of the Venetian ladies of the XVI century), who revived *reticello*-making in Bologna, and imposed her wares on European fashion, asserts that she has come across several stitches differing from our own in Spanish laces. This may be explained by the fact that handicrafts are like people who emigrate; after a time they adapt themselves to their surroundings, are modified a little, and seek to conform themselves to their new country. But even if there should be certain slight differences of stitch in the Venetian laces made in Spain, this does not justify the term Spanish Point as applied to the lace designed by Vecellio, Guadagnino, or Zoppino, and executed or imported by Italian women.



No. 120 — Altar Cloth with *reticello* insertion and lace.  
From fresco by Poccetti (end of XVI century).  
Quereto Church, San Gemignano

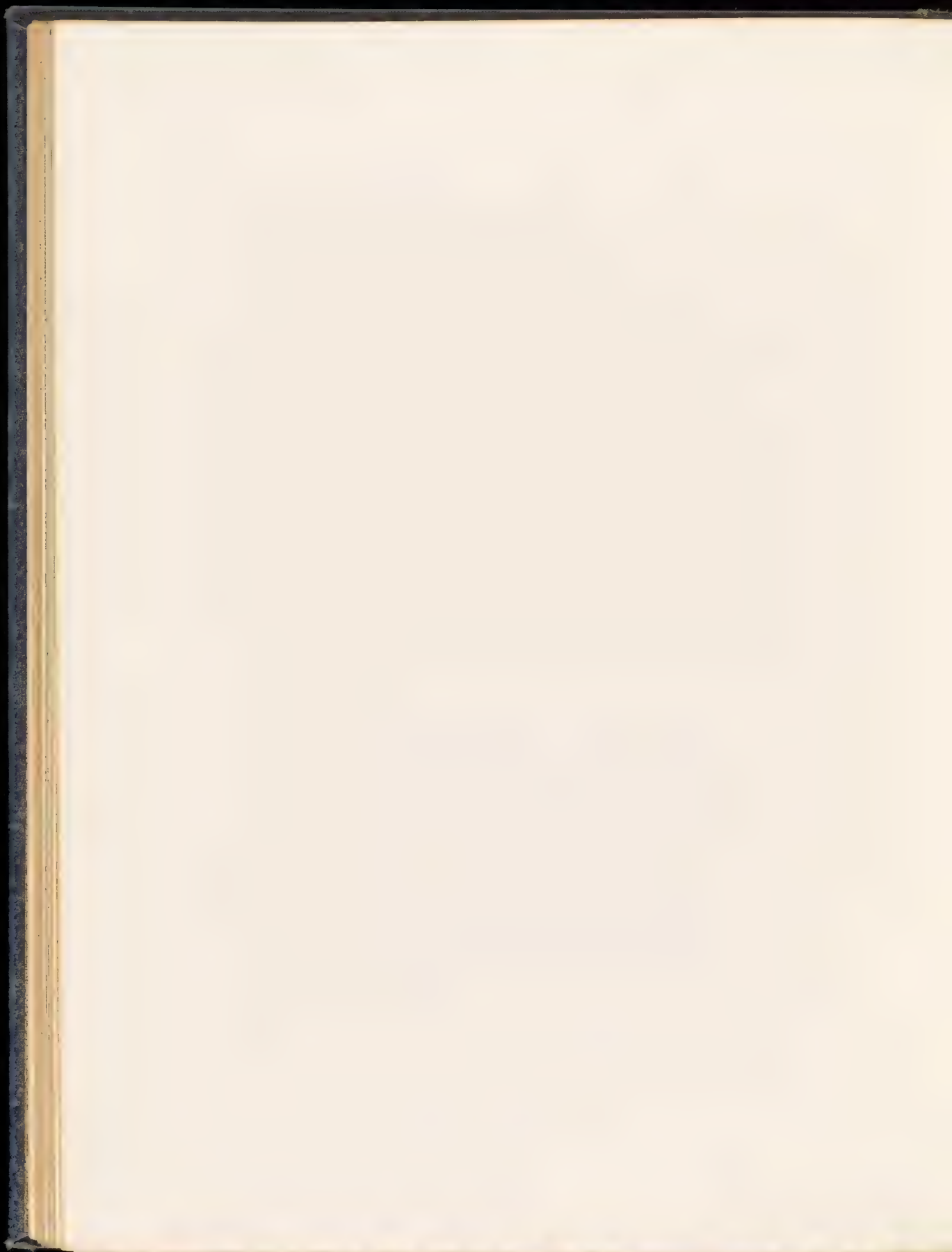
II.

RETICELLO.

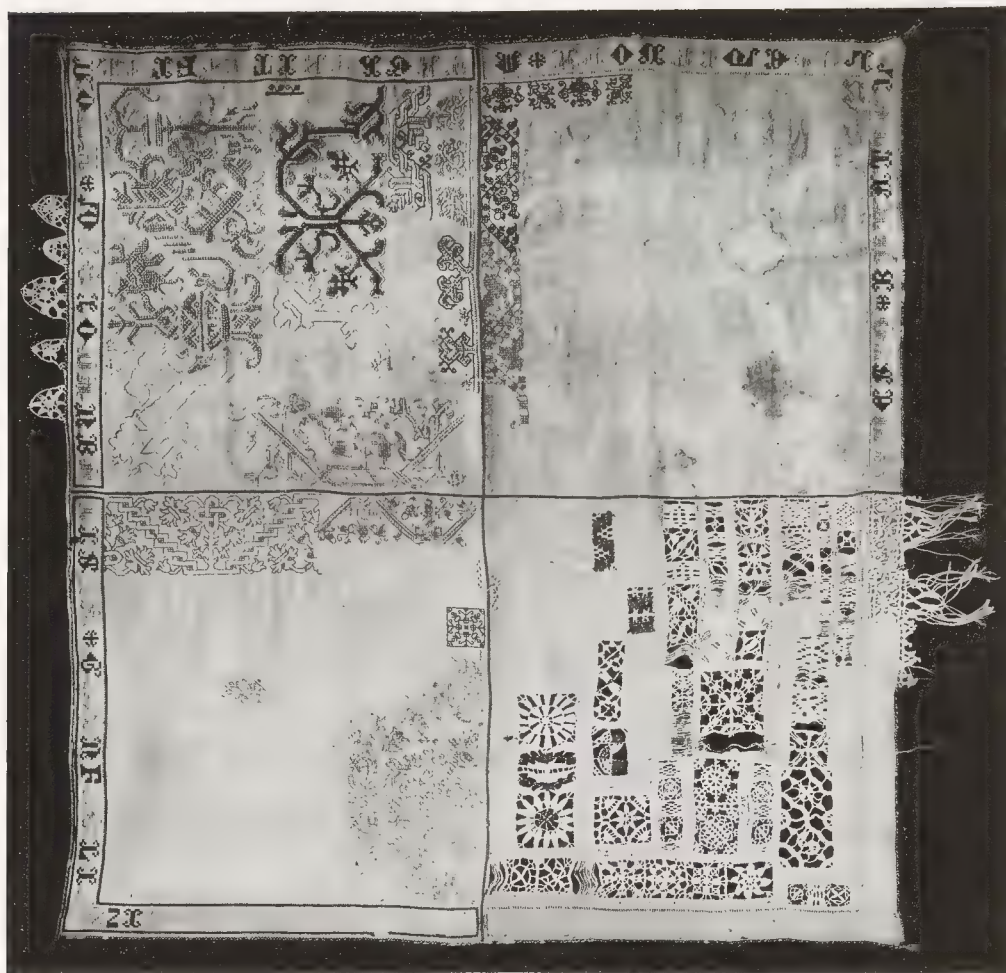
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PLATES.



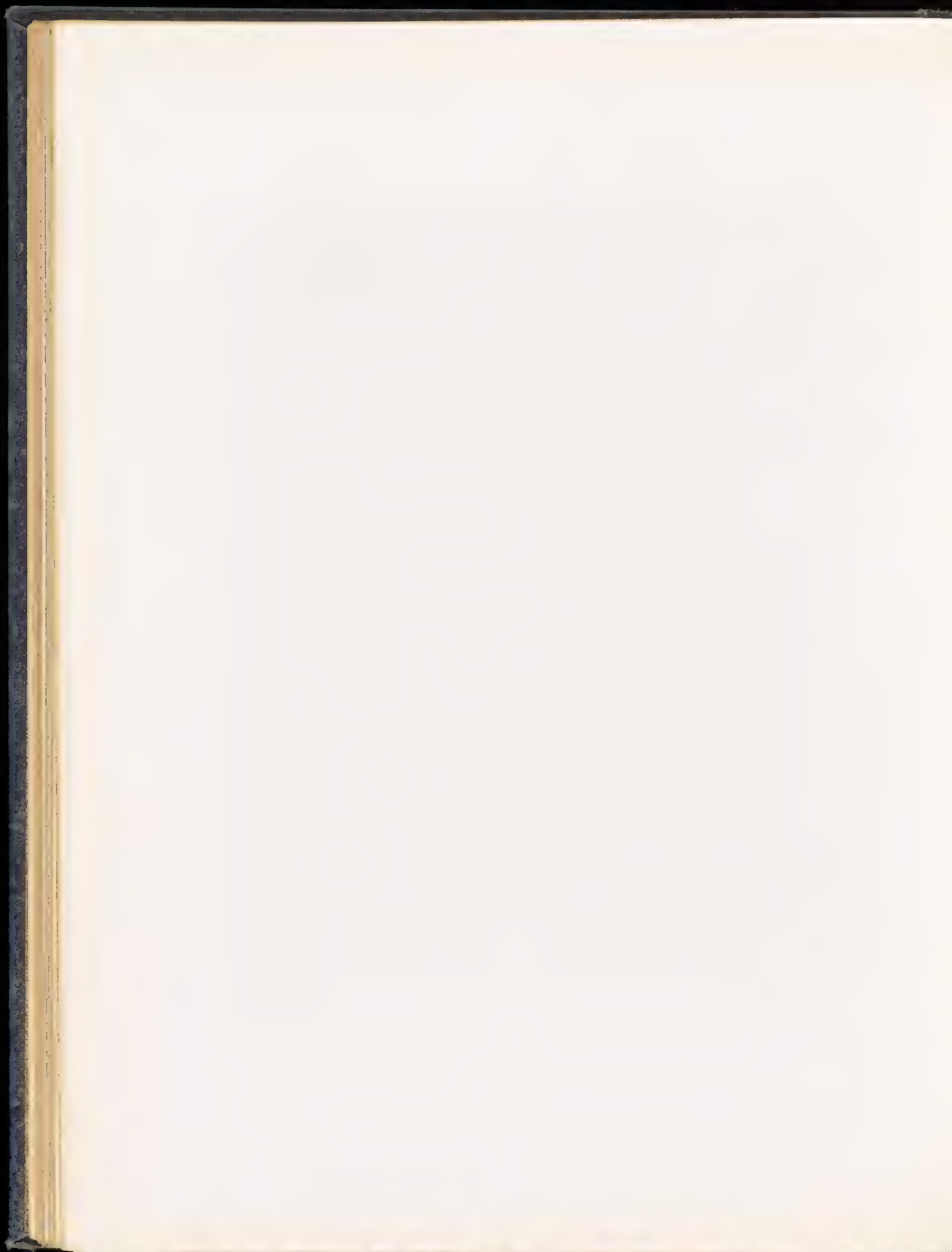


RETICELLO — XVI CENTURY.



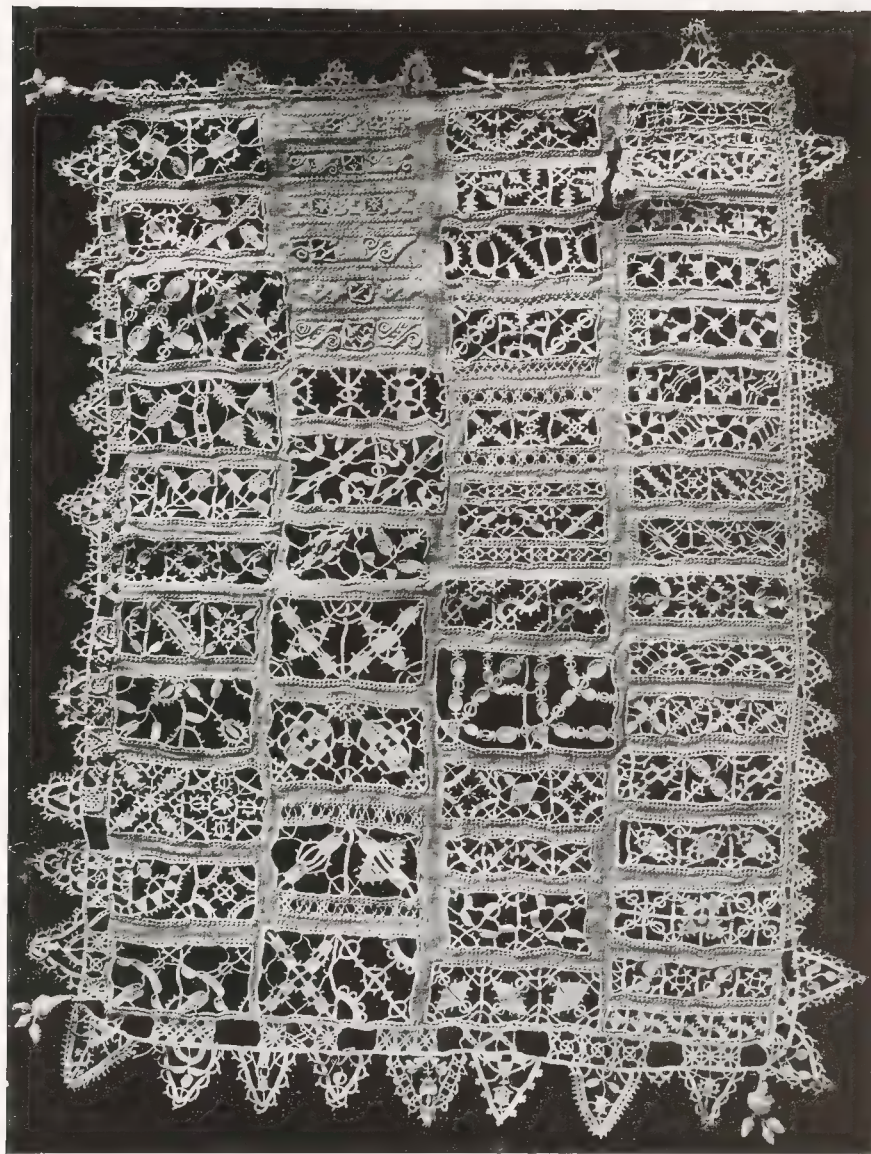
No. 121 — Sampler signed « This laci is by Sister Margherita daughter of Giovanbattista Gianfigliazzi » in Gothic letters in double cross-stitch. Samples of embroidery: short-stitch, herring-bone-stitch, satin, and curl stitches. Of lace-work: *reticello*, macramé, and ivory-stitch.

Bargagli, Florence.



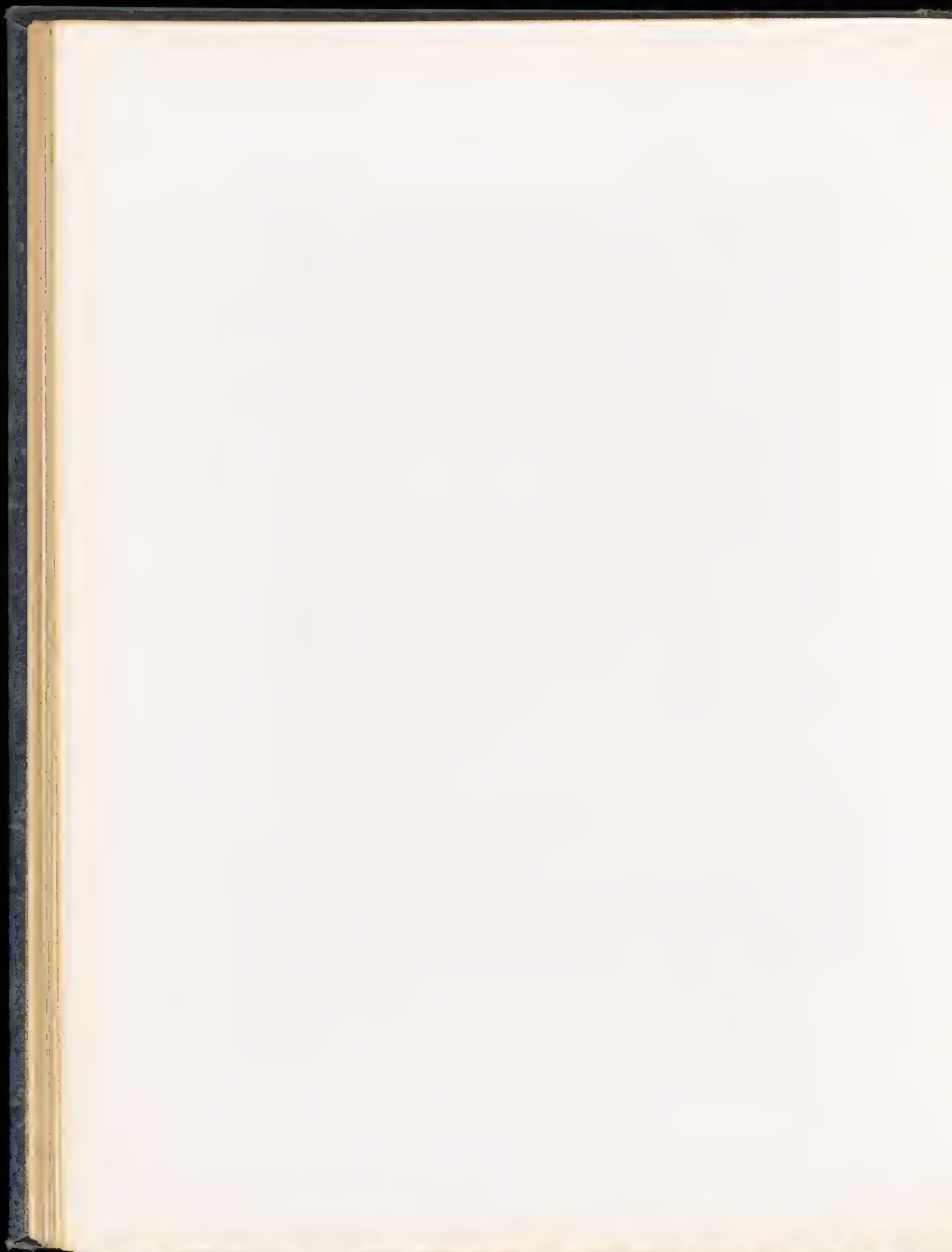


RETICELLO — XVI CENTURY,

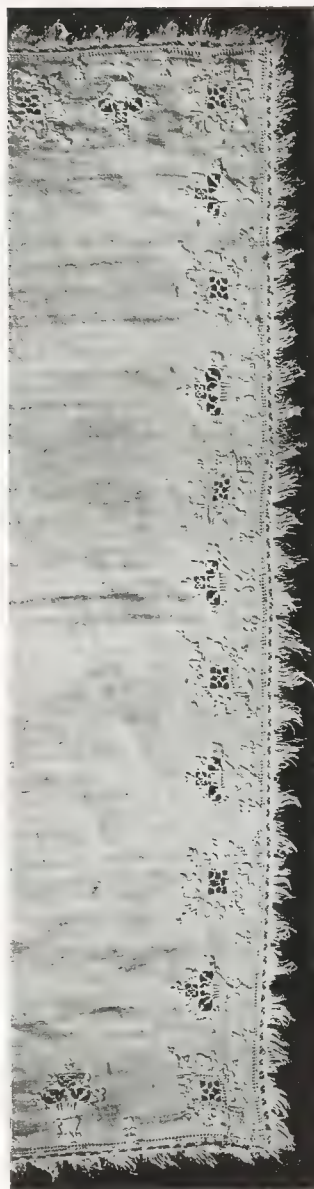


No. 122 — Sampler of *reticello* insertions and edgings: with six little strips in curl and satin stitch.

Perugia Exhibition, 1907.







123



124

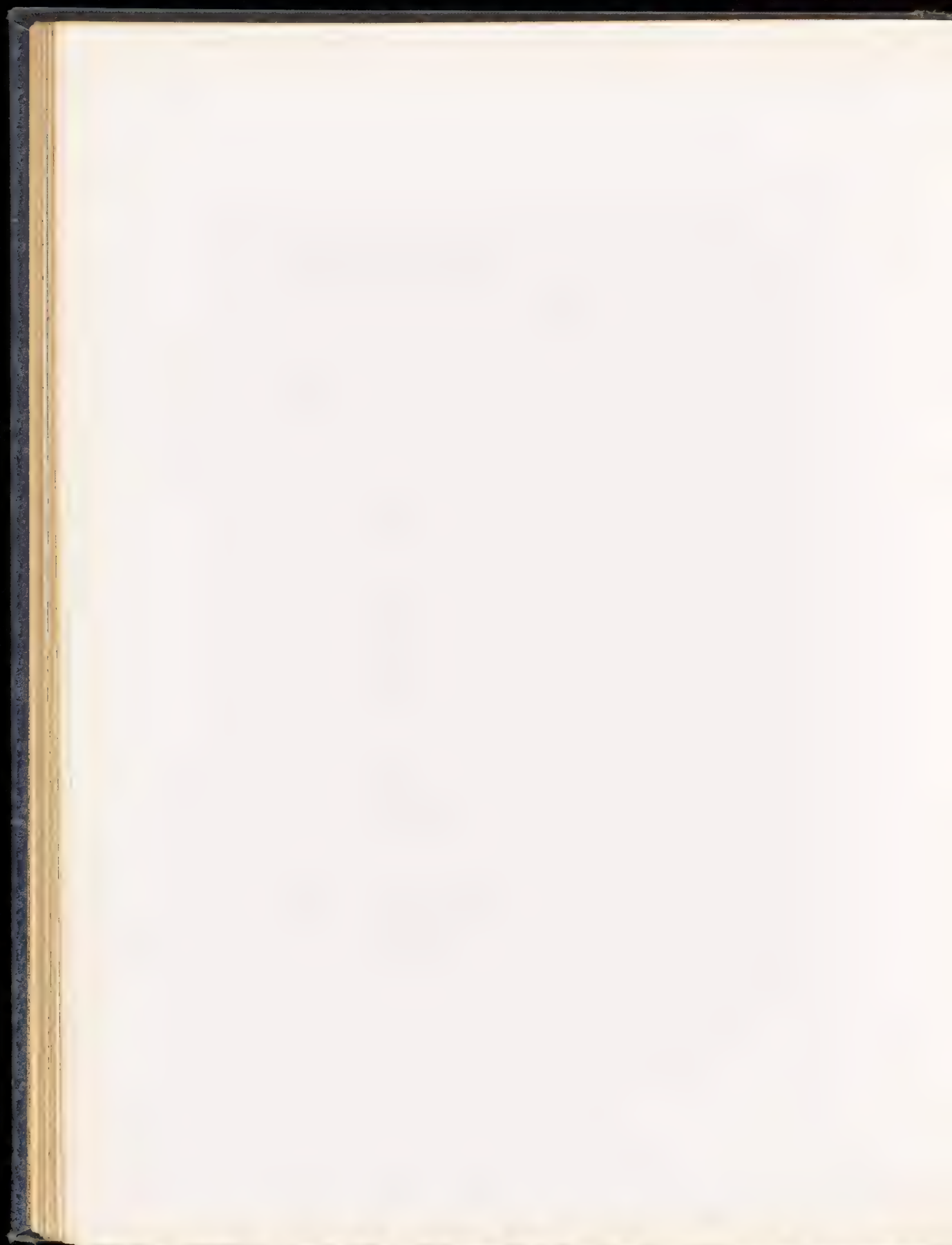


125

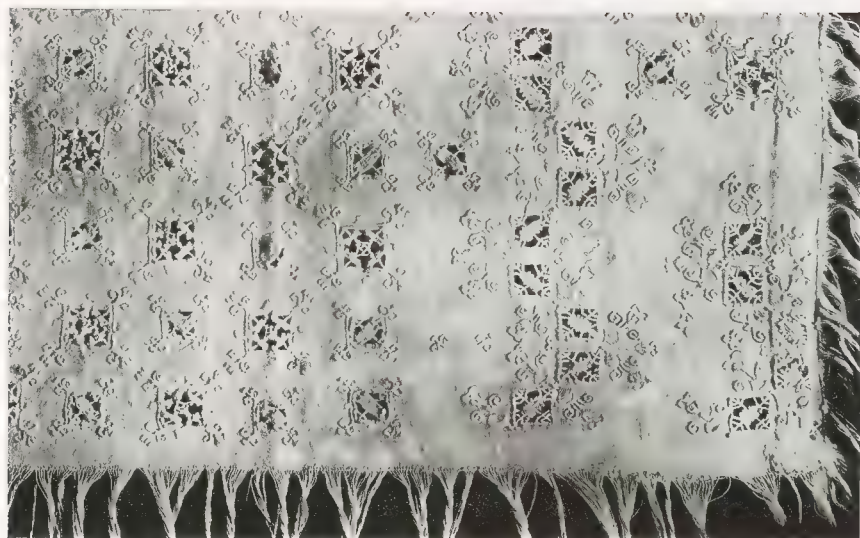
Embroideries with drawn thread and *reticello*.

- No. 123 Tablecloth embroidered in satin and curl stitch with *reticello*; Baldini, Florence. No. 124 Insertion in satin-stitch, cut linen and *reticello*. Agħib, Leghorn.  
No. 125 — Another insertion in satin-stitch and drawn thread. Pilot, Leghorn.

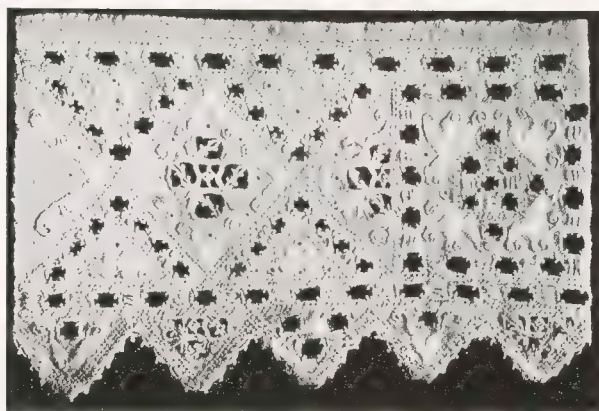




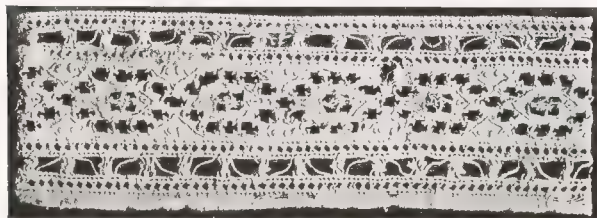
RETICELLO - XVI CENTURY.



126



127



128

Embroidery, cut linen and *reticello*.

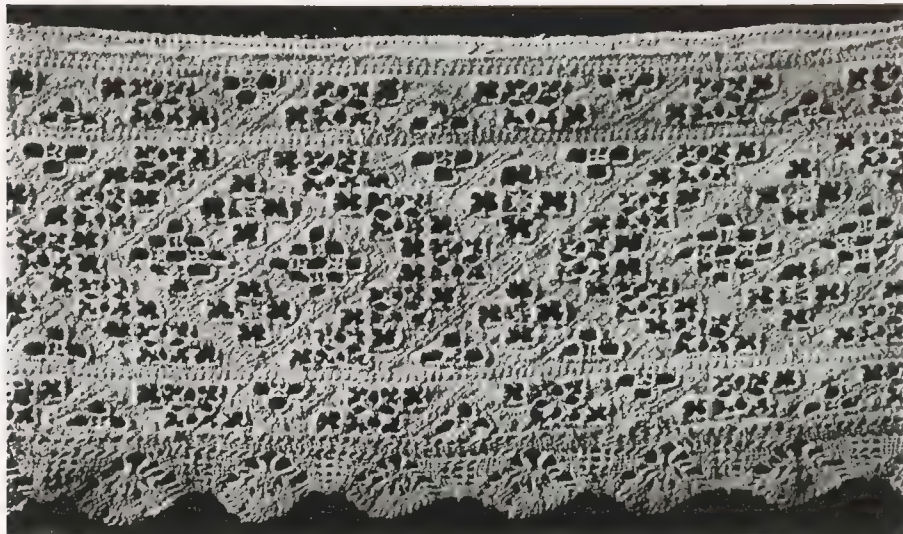
- No. 126 — Tablecloth embroidered in curl-stitch with *reticello* work. Two different designs. Bernardini, Macerata  
 No. 127 — Fragment of sampler, curl and satin stitch, and cut linen. Pajno, Palermo.  
 No. 128 — Insertion of curl-stitch, *reticello* and cut linen, Pajno, Palermo.



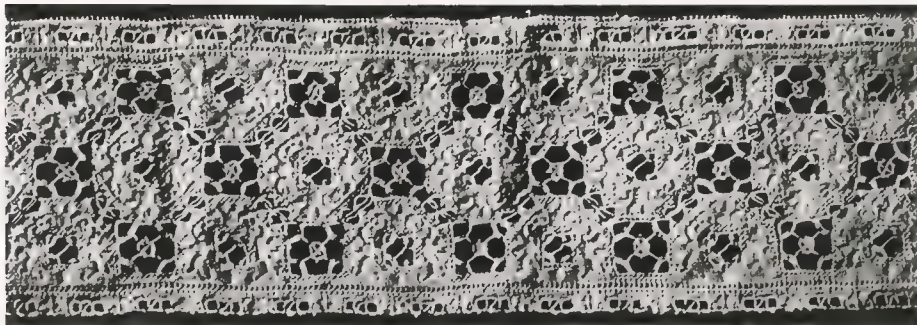


RETICELLO — XVI CENTURY.

129



130



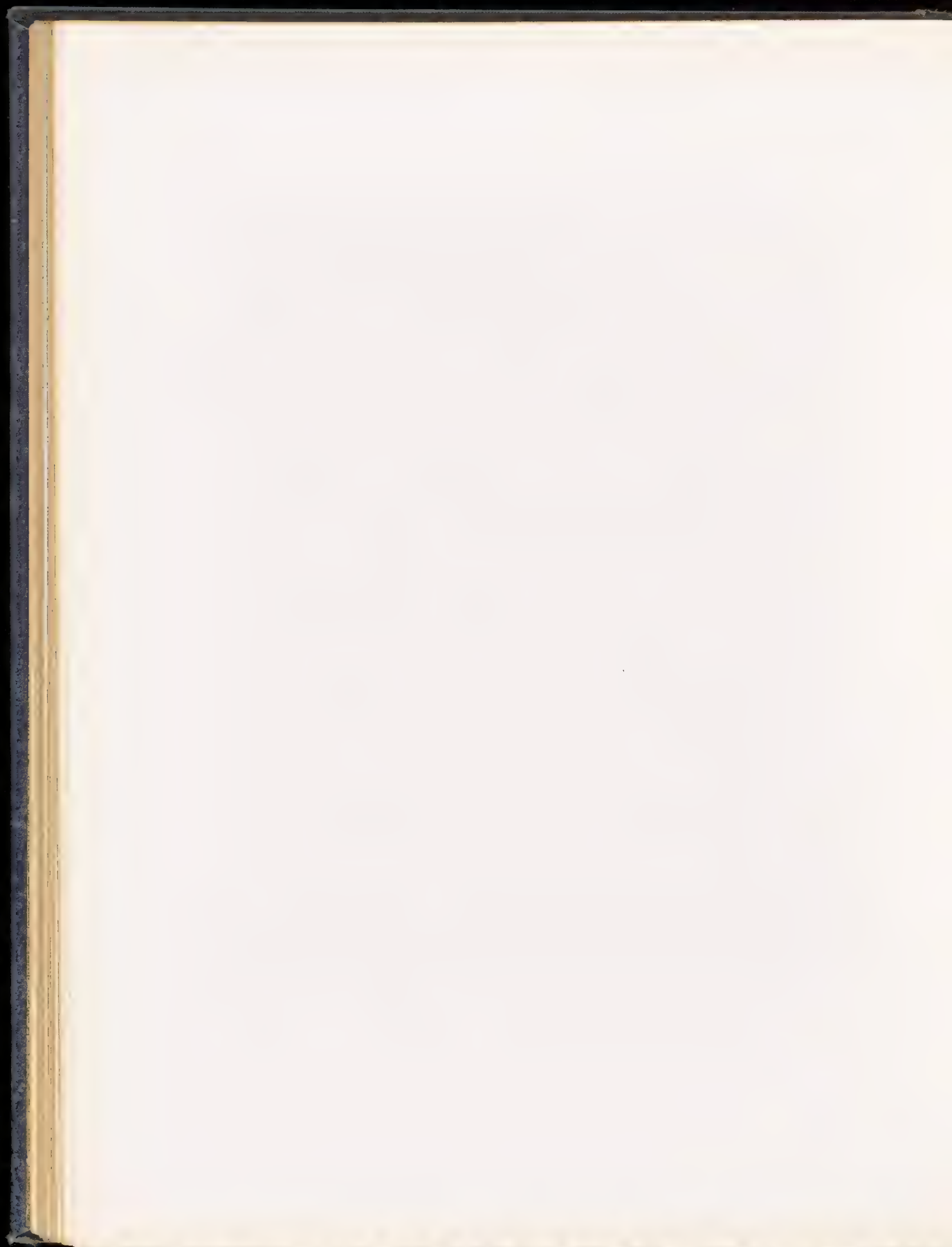
131



No. 129 — Insertion in *reticello* and cut linen. Amari, Florence.

No. 130 — Another insertion in satin-stitch and *reticello*. Pilot, Leghorn.

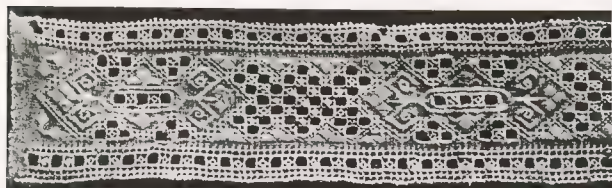
No. 131 — Another insertion in curl and satin stitch and *reticello*. Pilot, Leghorn.





RETICELLO - XVI CENTURY.

132



133



134



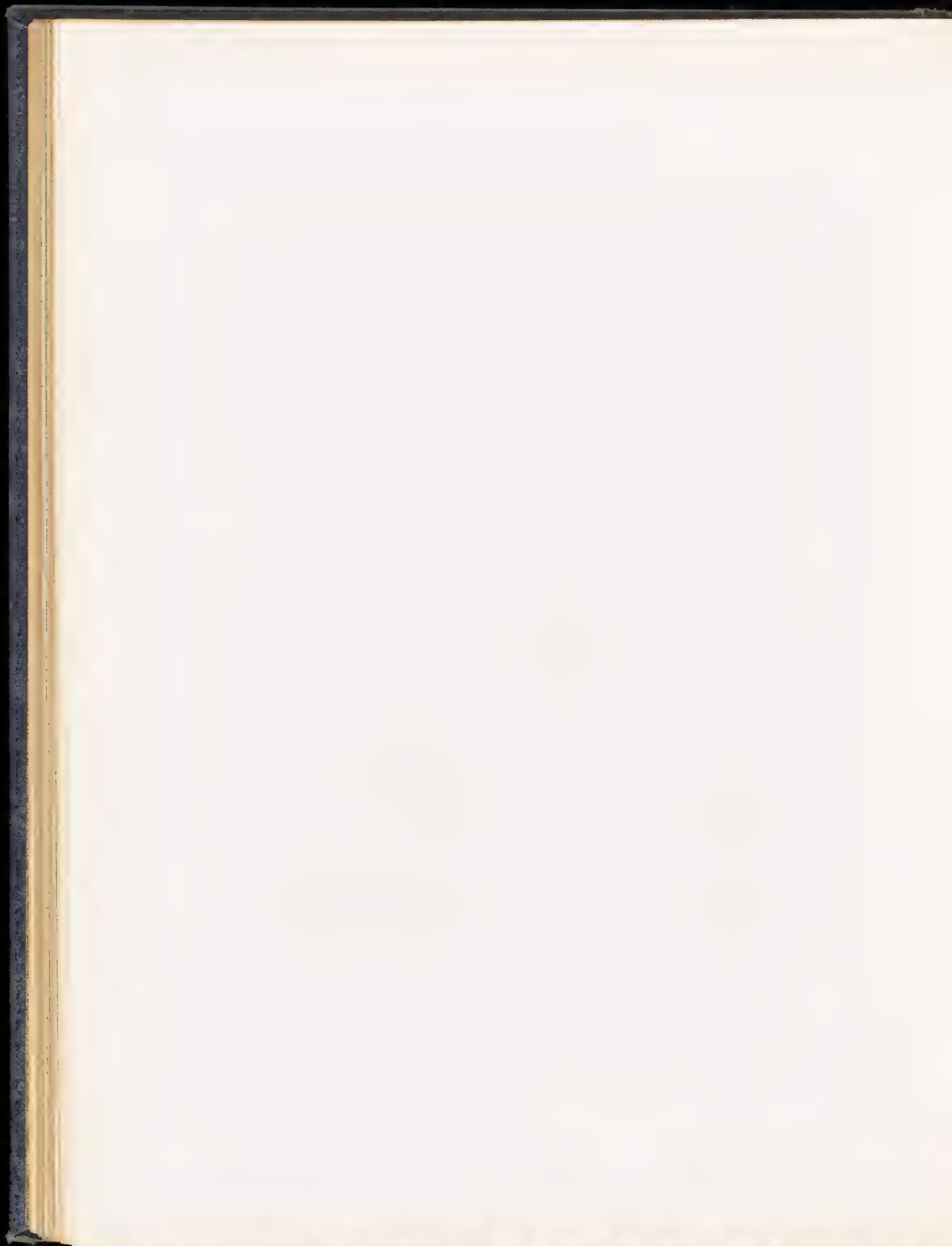
Embroidery, cut linen, and *reticello*.

No. 132 Insertion in satin-stitch and cut linen. Pilot. Leghorn.

No. 133 Insertion in curl and satin stitch and *reticello*. Carretto, Turin.

No. 134 Towel. Original composition. Curi and satin-stitch and *reticello*; the insertion is bobbin-made. Tranquilli, Ascoli Piceno.





RETICELLO — XVI CENTURY.

135



136



137



138



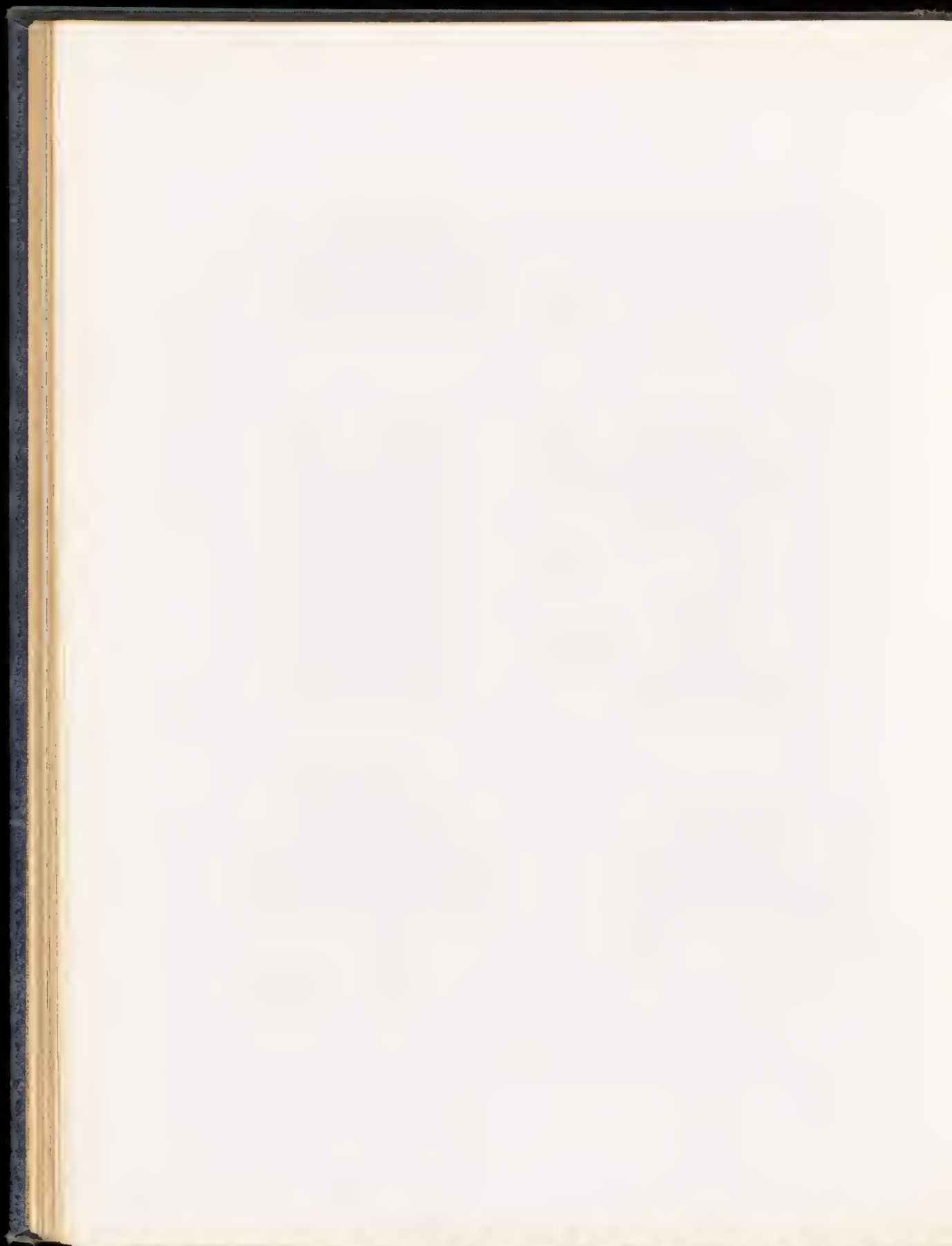
Embroidery of cut linen and *reticello*.

No. 135 — Insertion in curl and satin stitch, *reticello* and cut linen. Carretto, Turin.

No. 136 — Tablecloth with embroidery in curl and satin stitch and *reticello*. Carretto, Turin.

No. 137 — Border in curl and satin stitch and *reticello*. Carretto, Turin.

No. 138 — Insertion and points in cut linen, pierced linen and *reticello*. Rucellai, Florence.



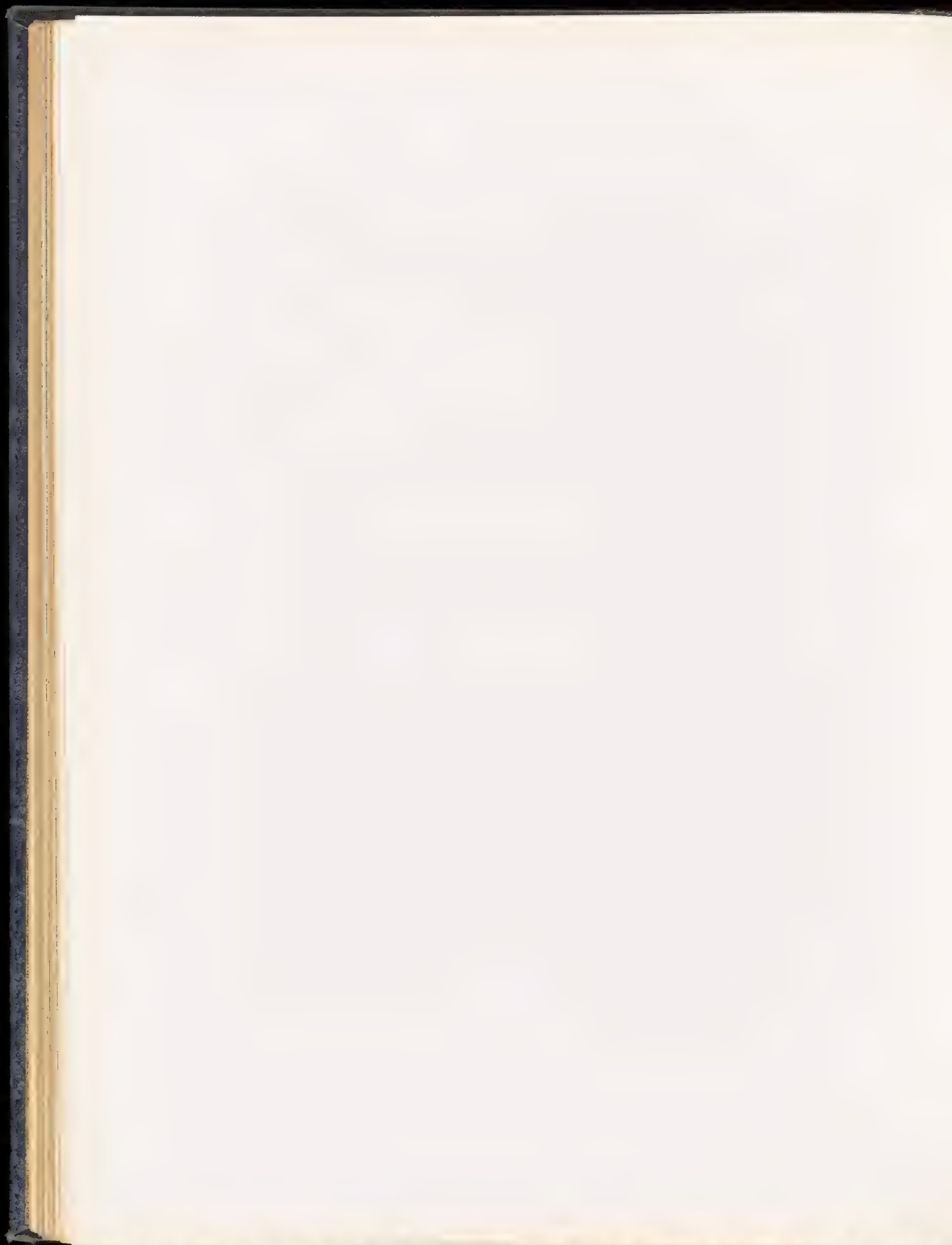


RETICELLO - XVI CENTURY.



No. 139 Embroidery and *reticello* Tablecloth with coarse embroidery in curl and satin stitch and *reticello*.  
The larger insertion is bobbin-made, the smaller is in ivory stitch. Original composition.

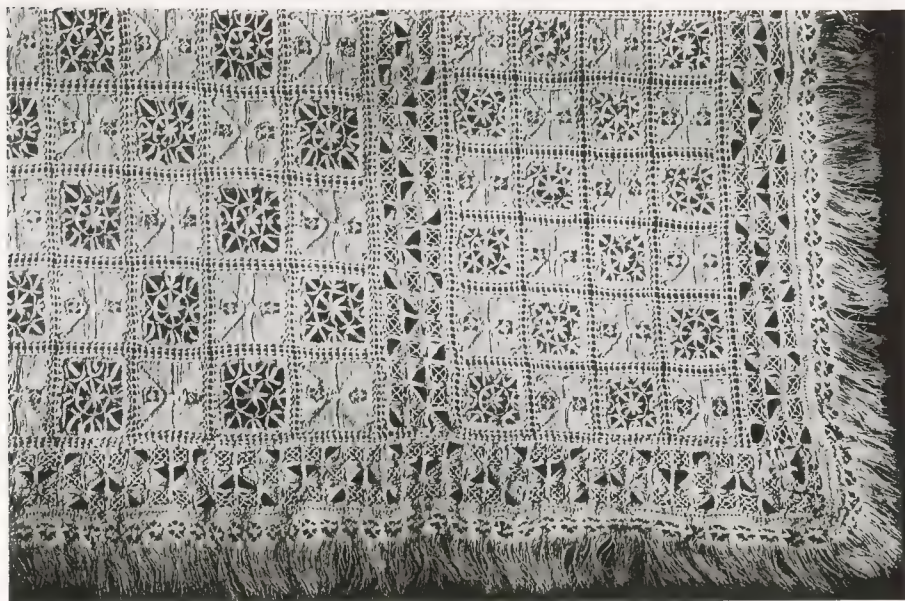
Tranquilli, Ascoli Piceno.





RETICELLO — XVI CENTURY.

140



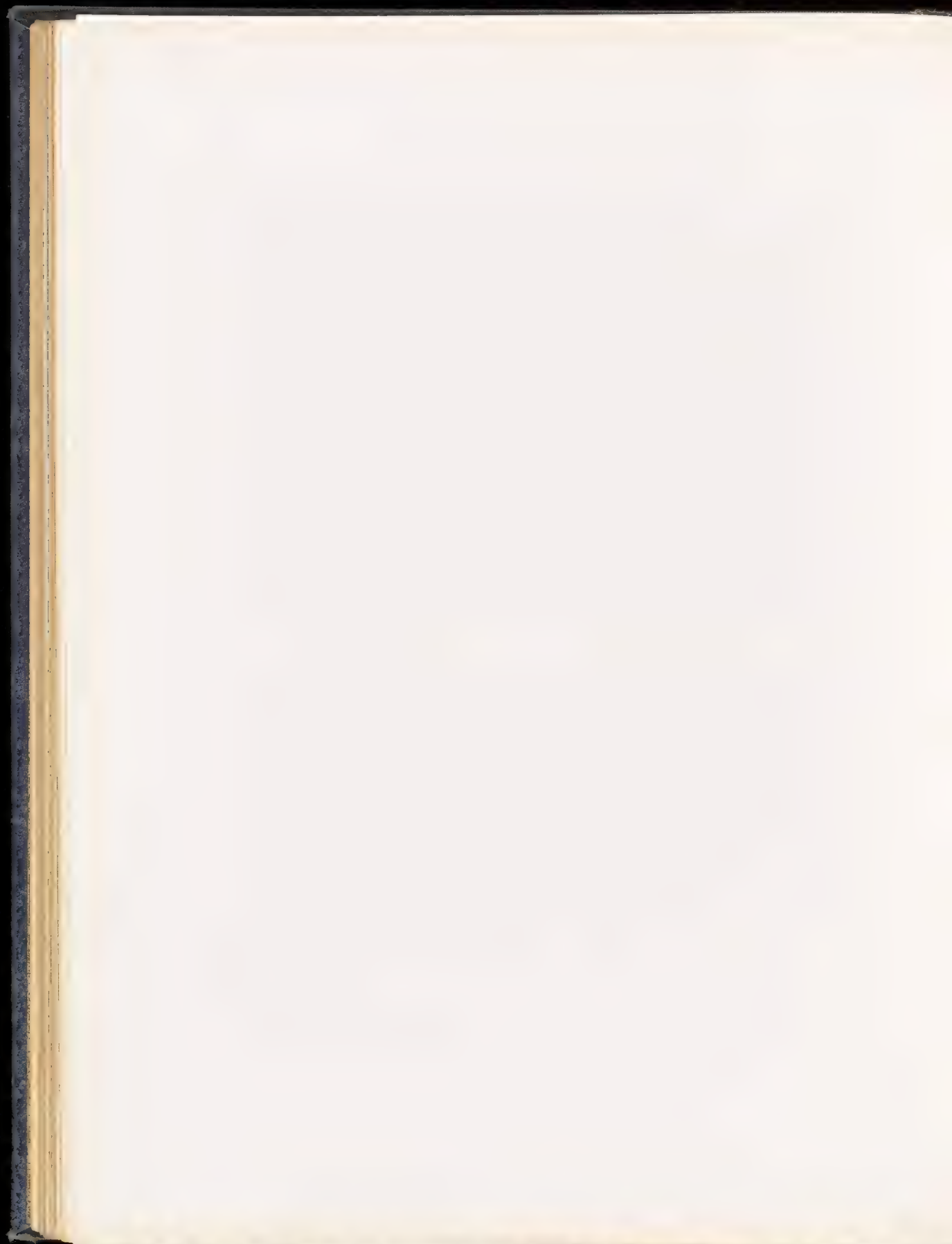
141



No. 140 — Table-cover in satin stitch and *reticello*. Insertion in cut linen. Ristori, Florence.

No. 141 — Insertion in cut linen. Baldini, Florence.





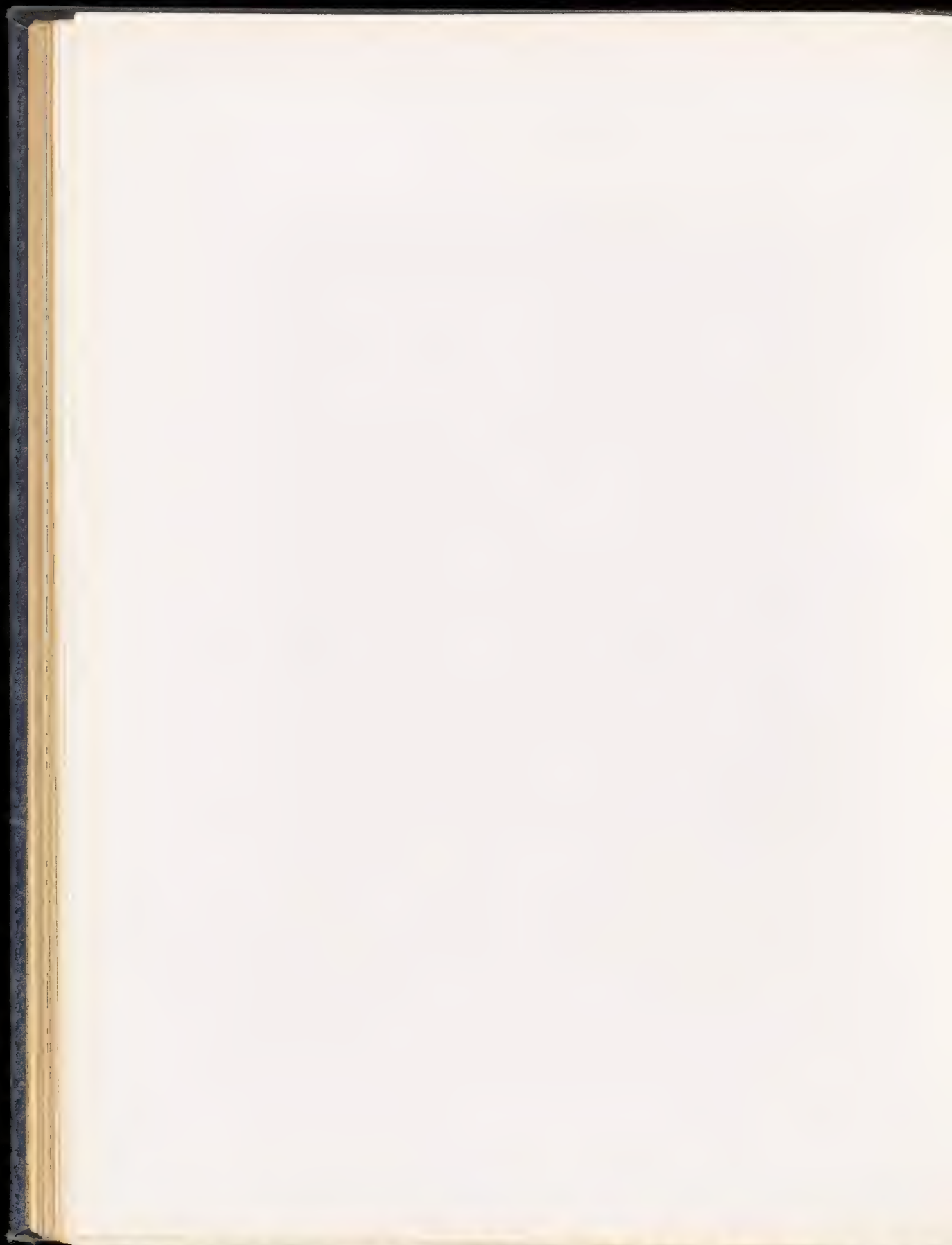
RETICELLO — XVI CENTURY.



No. 142 -- Cap in cut linen and embroidery with needle-made cord and tassels.

The little points<sup>9</sup> are bobbín-made.

Aruch, Perugia.



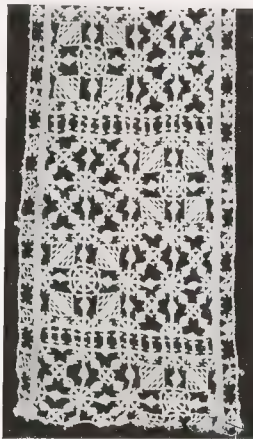


RETICELLO — XVI CENTURY.

143



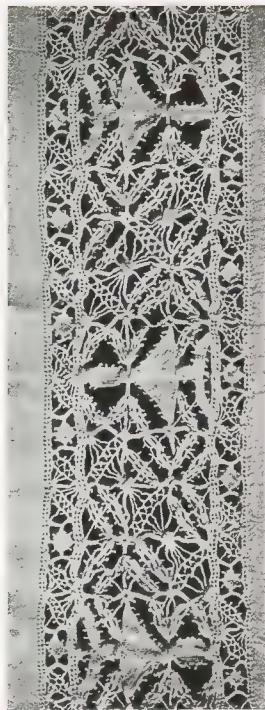
144



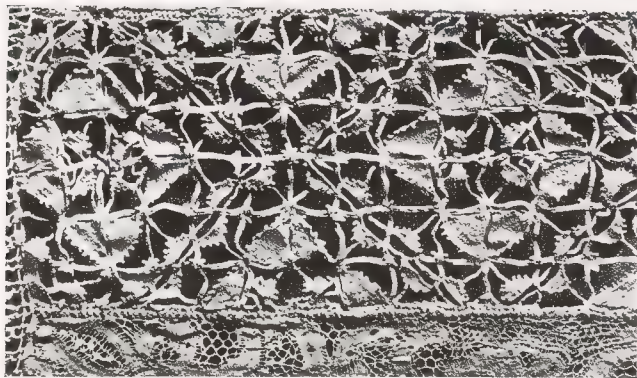
145



146



147



148



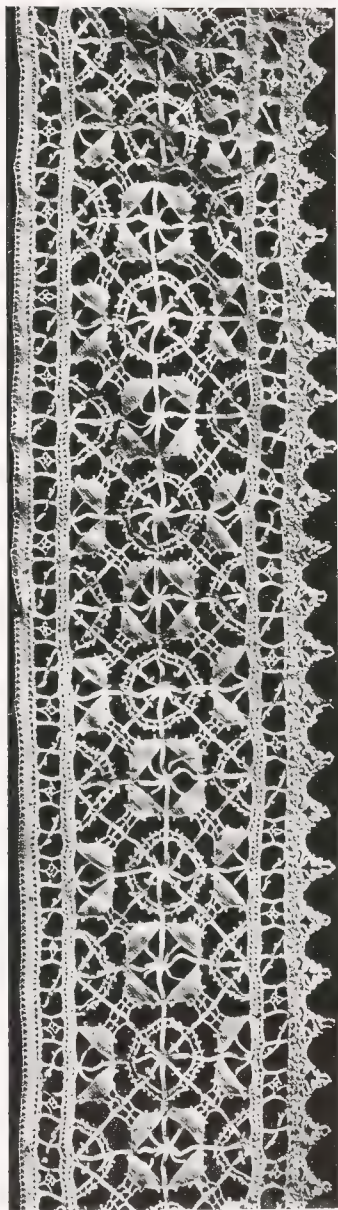
Cut linen and embroidery.

No. 143 — Property of author. Nos. 144, 145 — Carretto, Turin. No. 146  
No. 147 — Cave, Leghorn. No. 148 — Baldini, Florence.

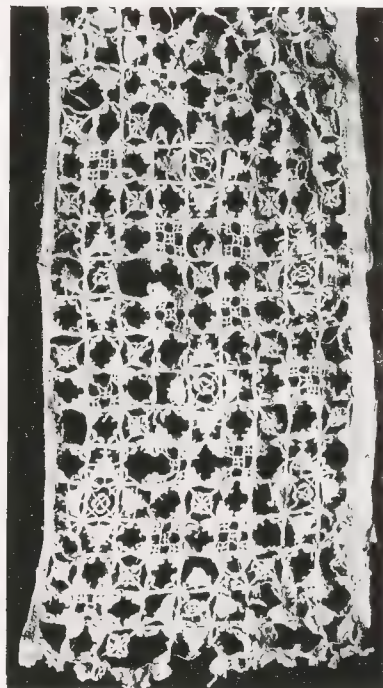
Jesurum, Venice.

14\*





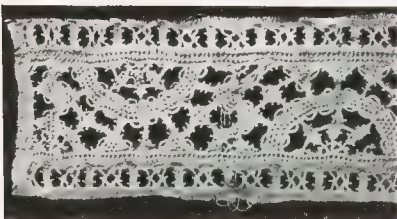
149



151



150



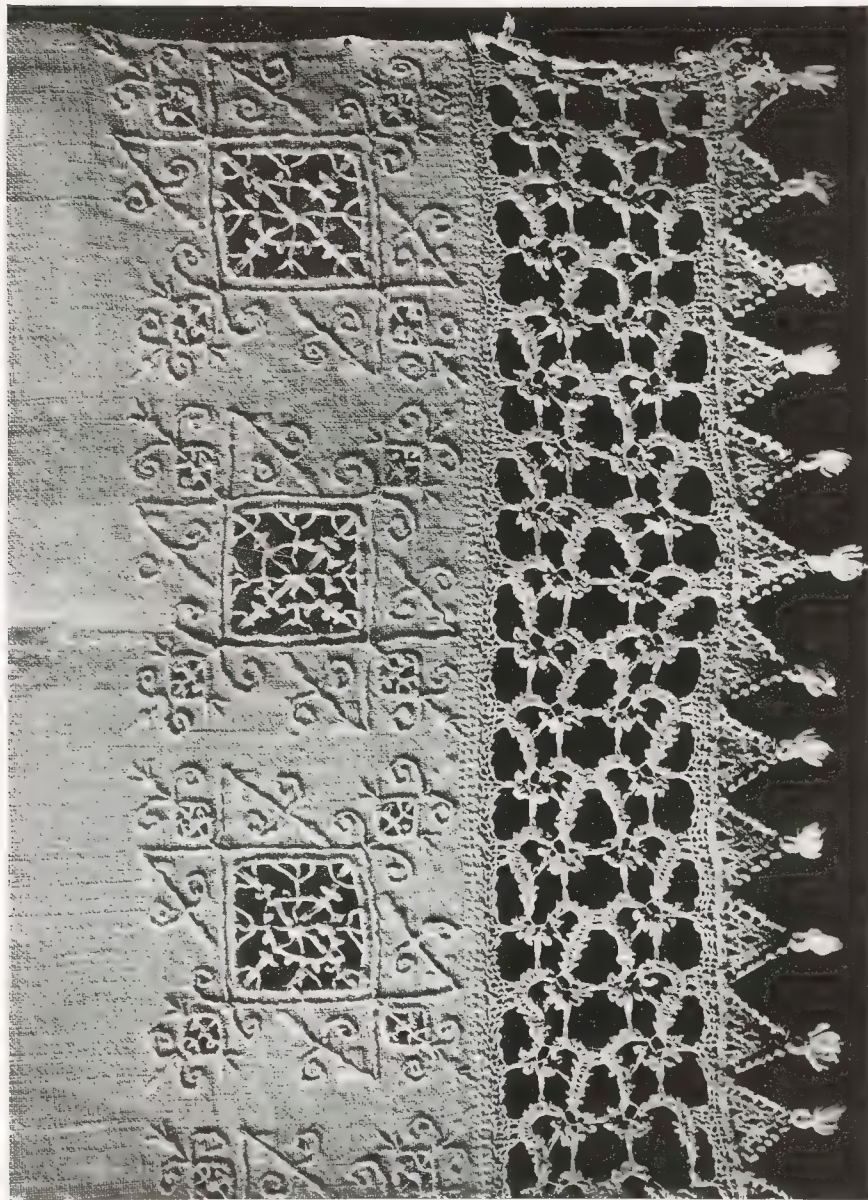
152

Heavy Venice Point.

No. 149 Milalite, Genoa. Nos. 150, 151, 152 — Noci, Venice







No. 153 Towel in curl and satin stitch and *reticello*. Bobbin made insertion. Edging and tassels in ivory-stitch. Original composition Tranquilli, Ascoli Piceno.

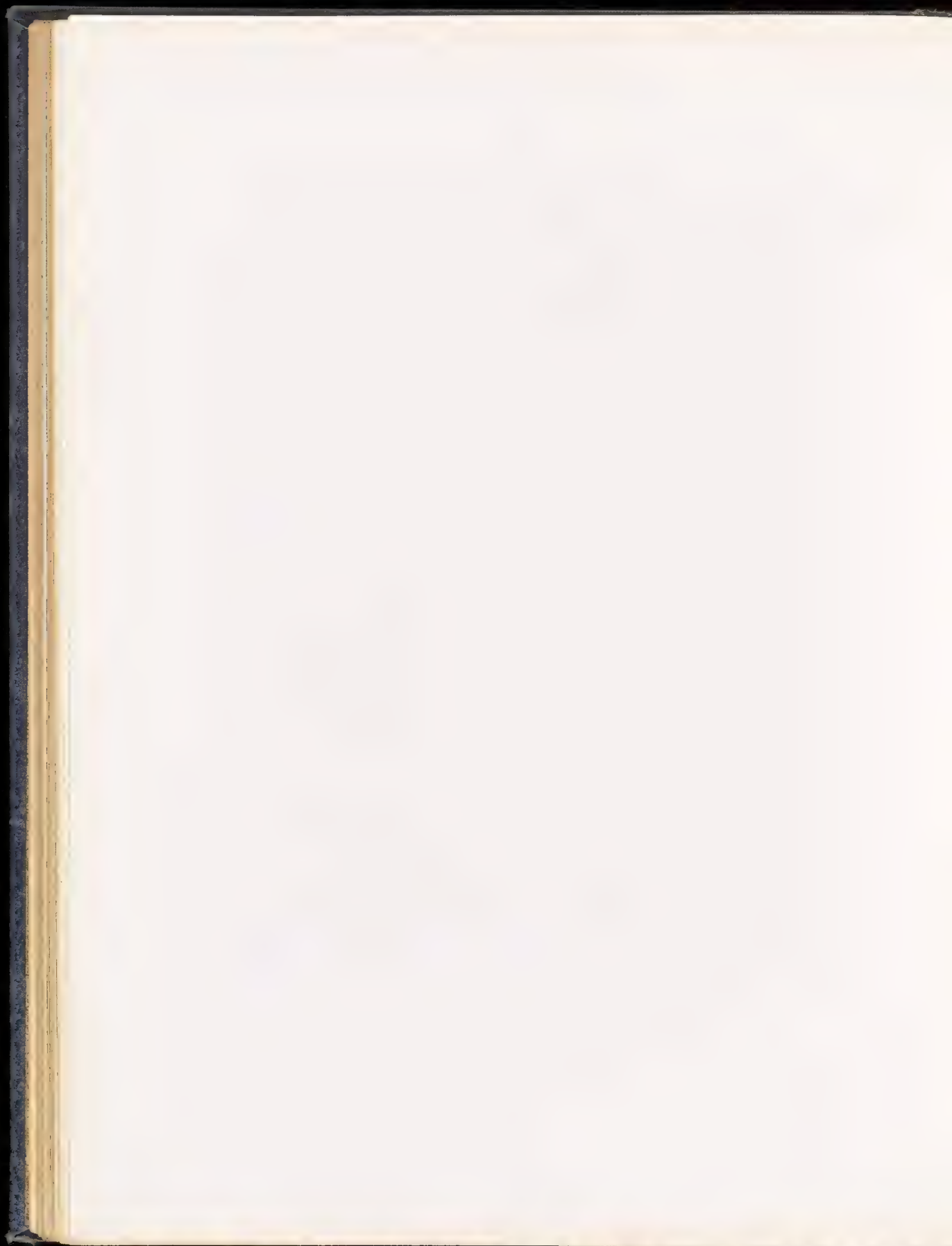






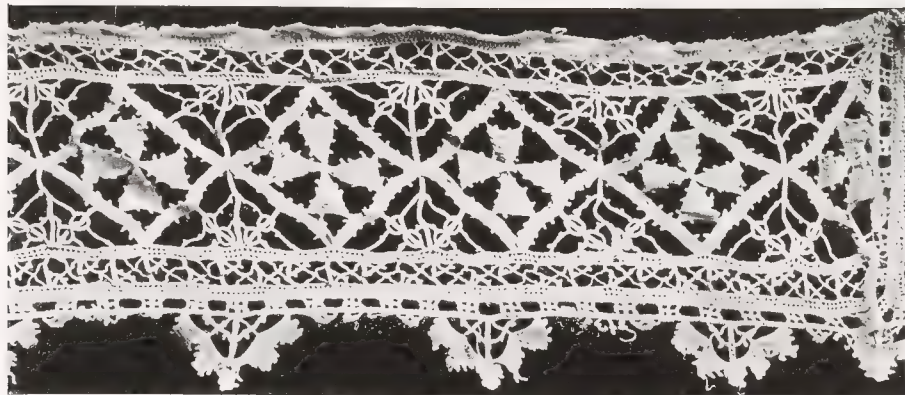
No. 154 — Table-cover with design in curl stitch and *reticello*.

Tranquilli, Ascoli Picc. o.

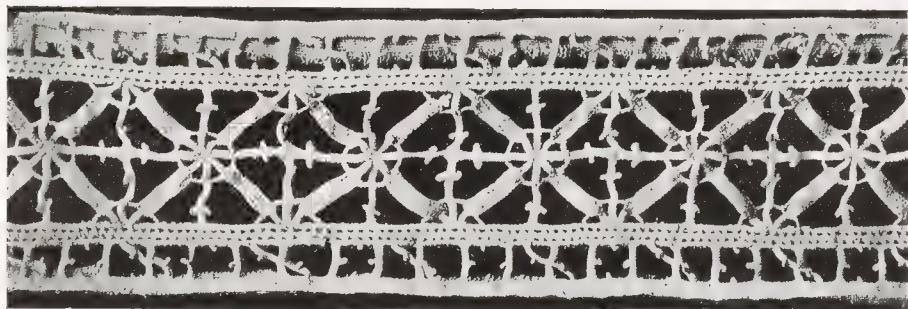


RETICELLO — XVI CENTURY.

155



156



157



*Reticello insertions.*

No. 155 Cantoni, Milan. No. 156 Pajoo, Palermo. No. 157 Rucellai, Florence.

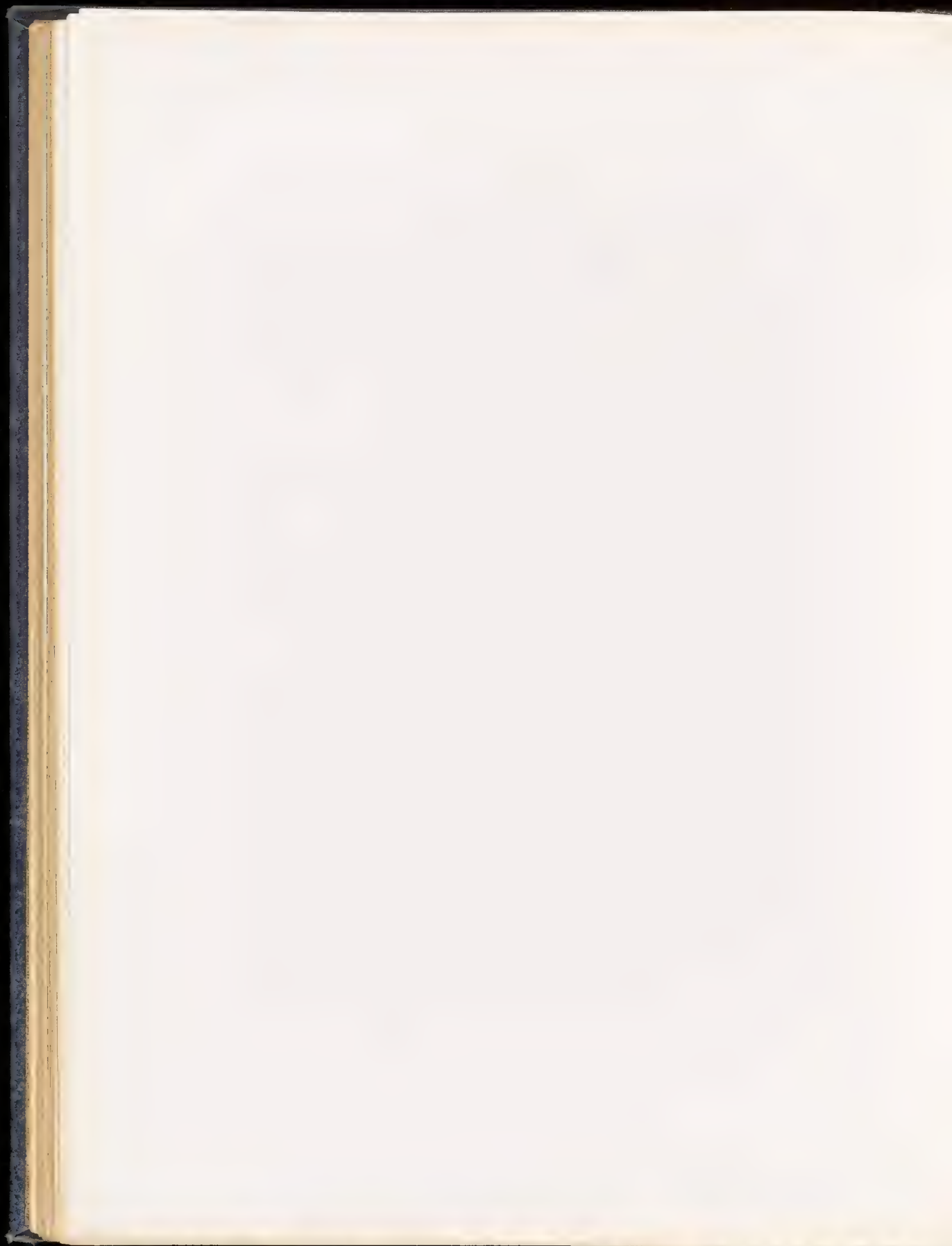






No. 153 — Table-cover with *reticello*. Bobbin-made edging.

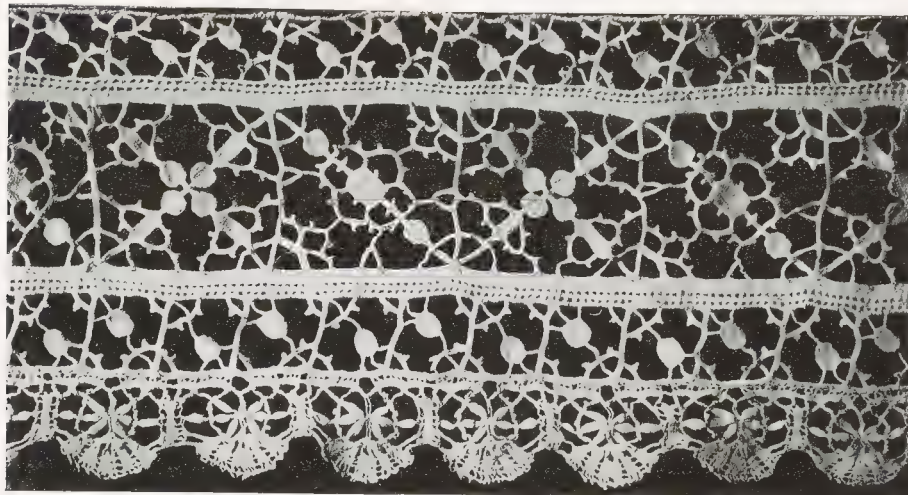
Cave, Leghorn





RETICELLO — XVI CENTURY.

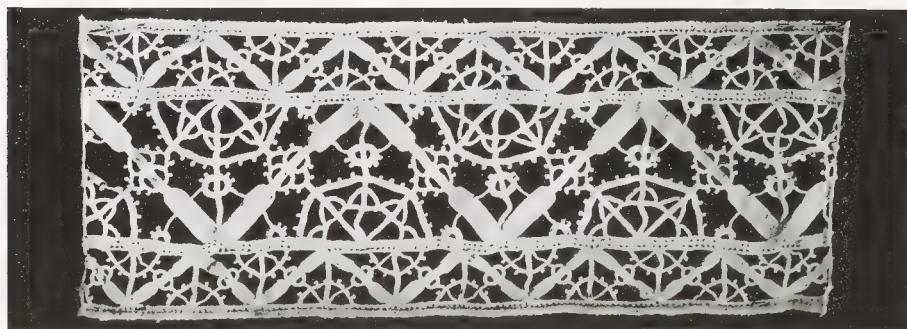
159



160

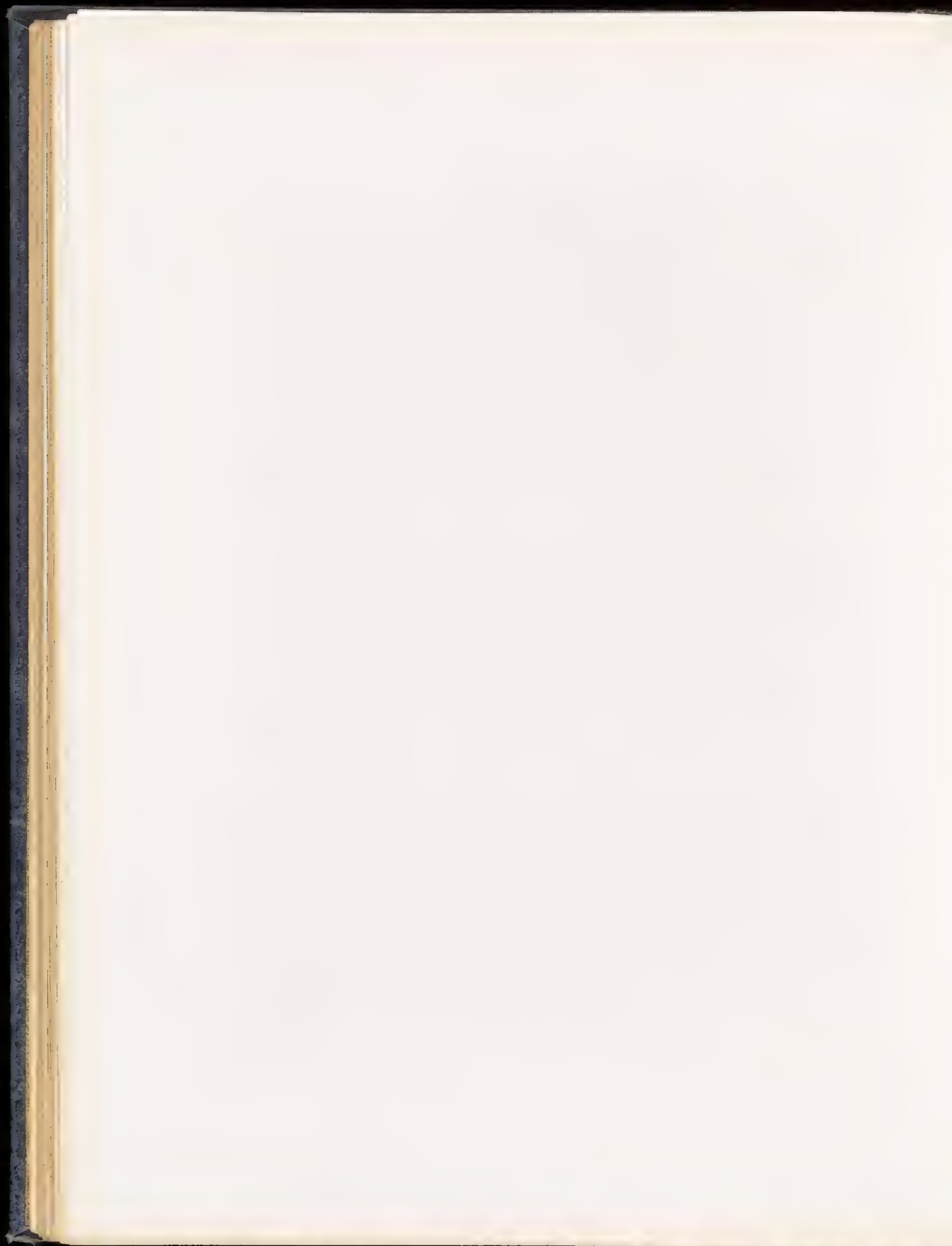


161



Three *reticello* insertions.

No. 159 - Pajno, Palermo. No. 160 - Amari, Florence. No. 161 - Bargagli, Florence.





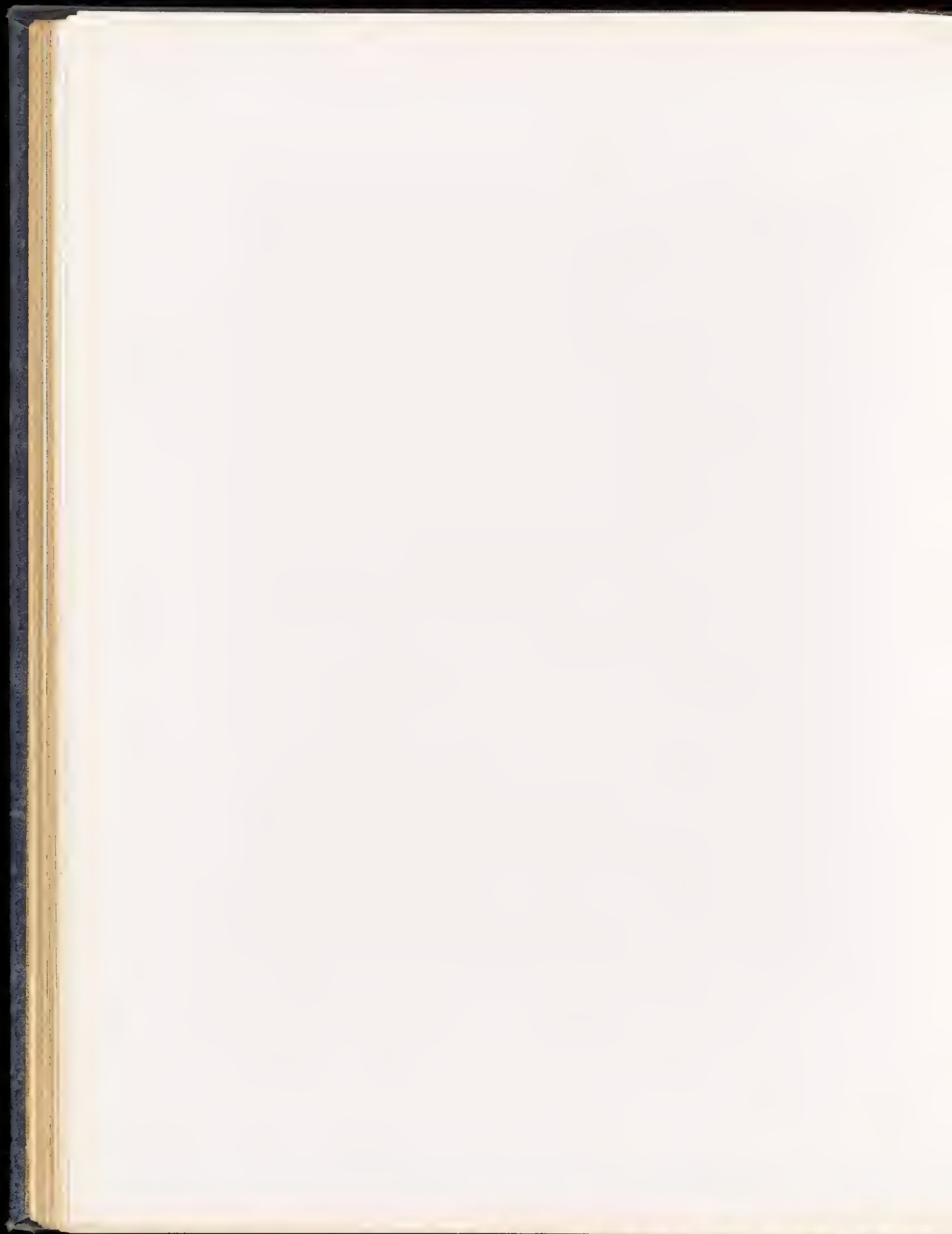
RETICELLO — XVI CENTURY.



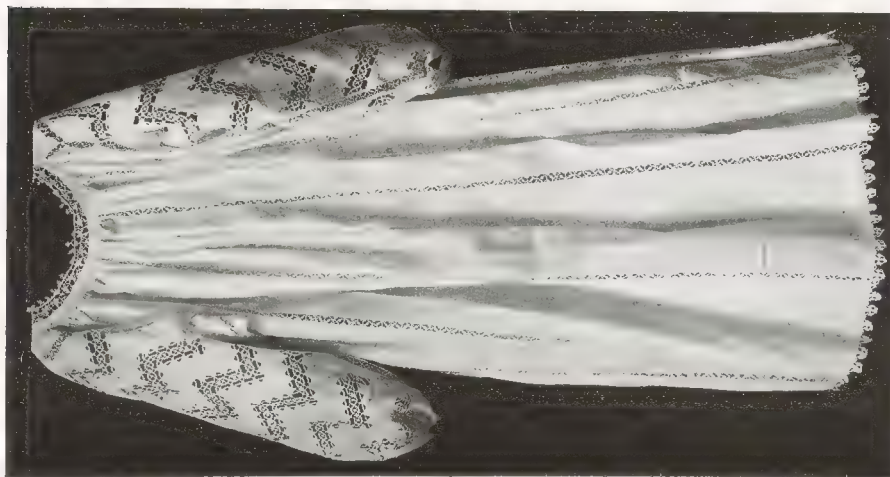
No. 162 — Pillow-slip. Satin stitch and *reticello*.

Binney, Florence.





163



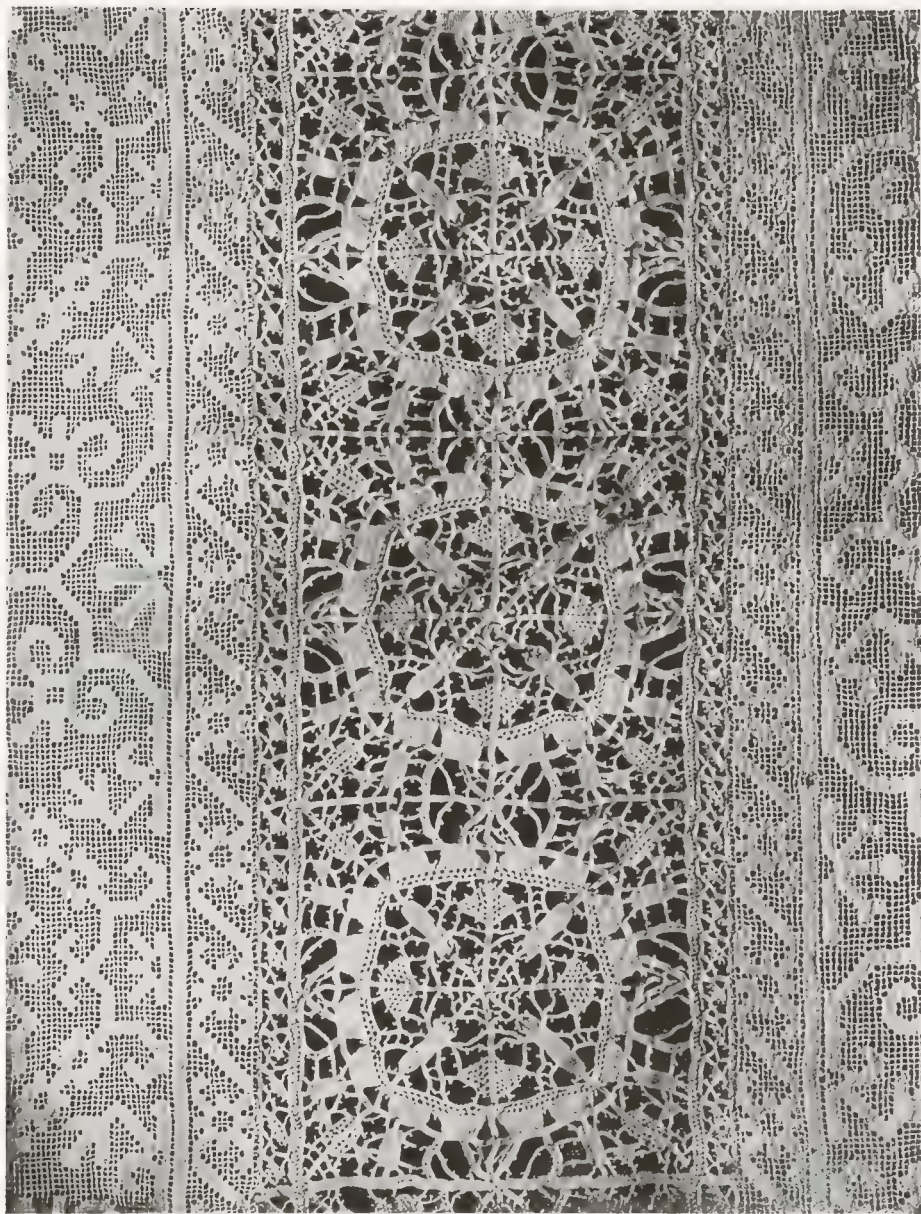
164



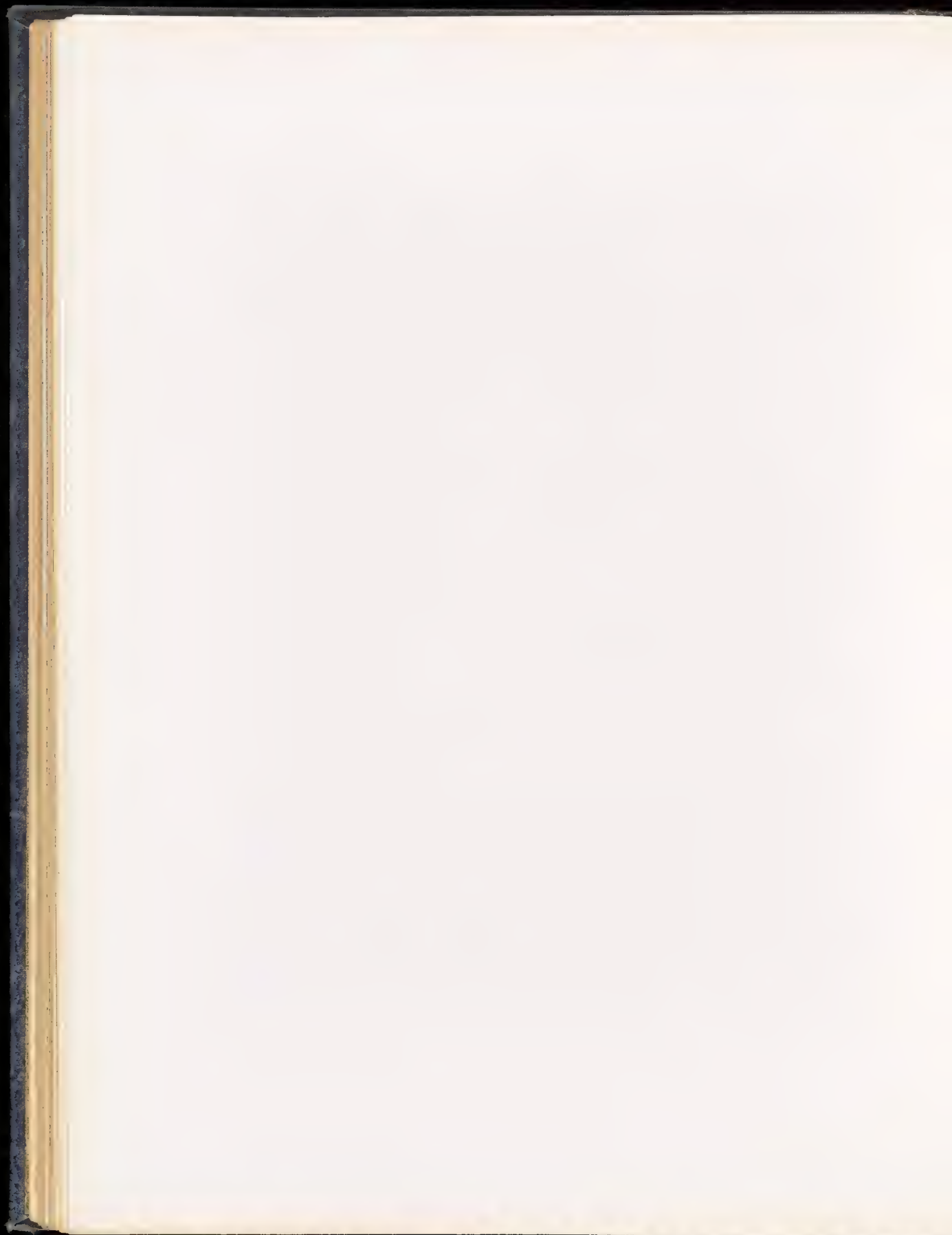
Original shirts with *reticello*.  
Nos. 163, 164 — Civic Museum, Milan.







No. 165 — *Reticello* insertion between two pieces of drawn-thread work.  
Baldini, Florence



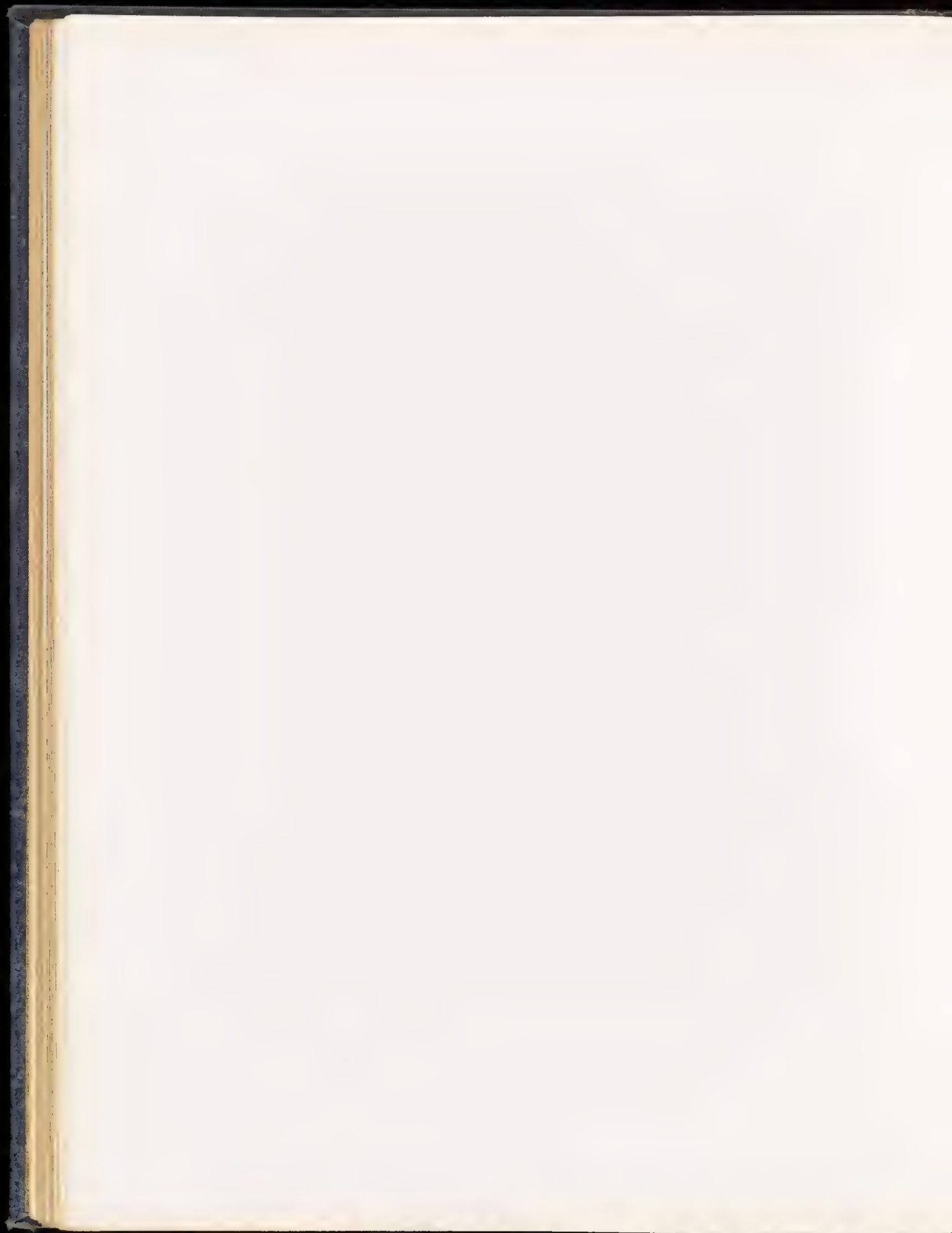


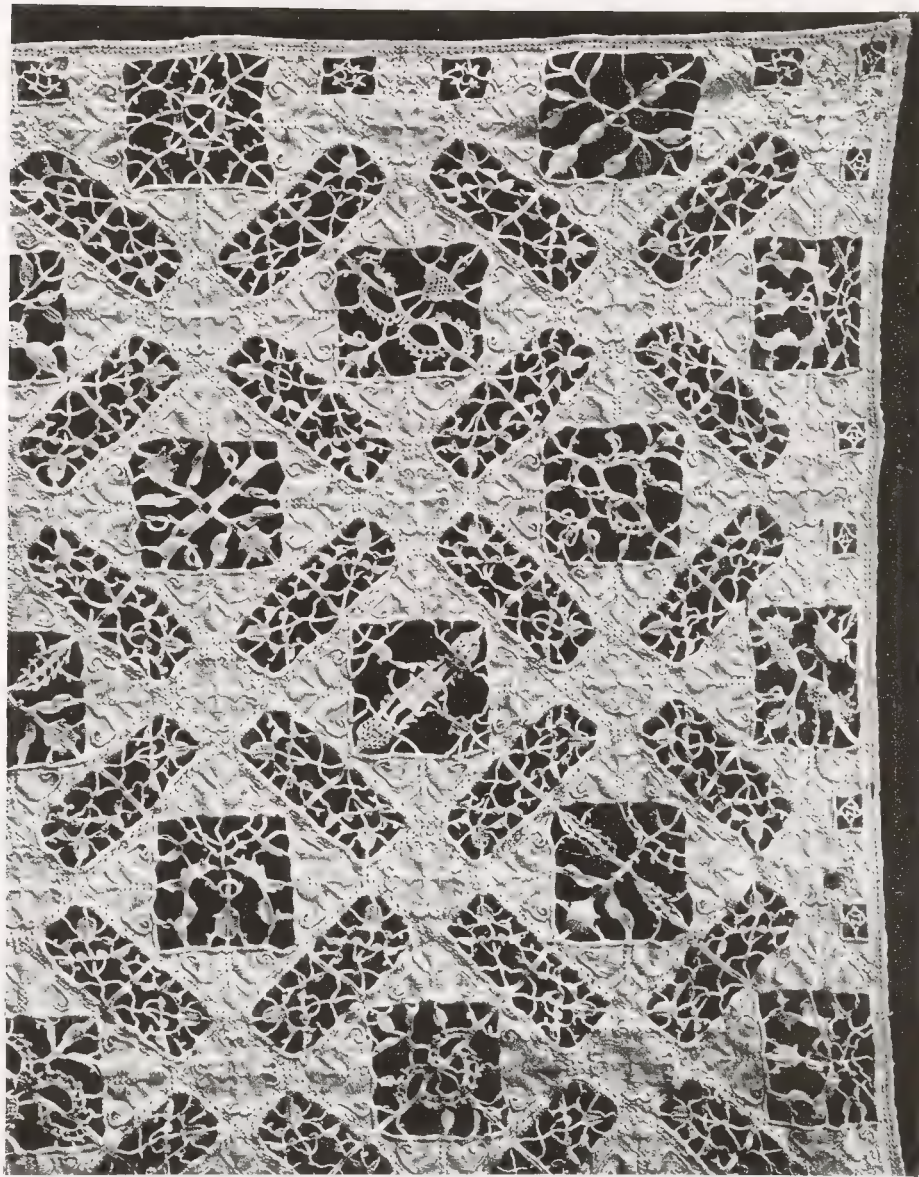


No. 166 Pillow-slip composed of three insertions, joined by narrow insertions of bobbin-work. Curl and satin stitch and *reticello*.

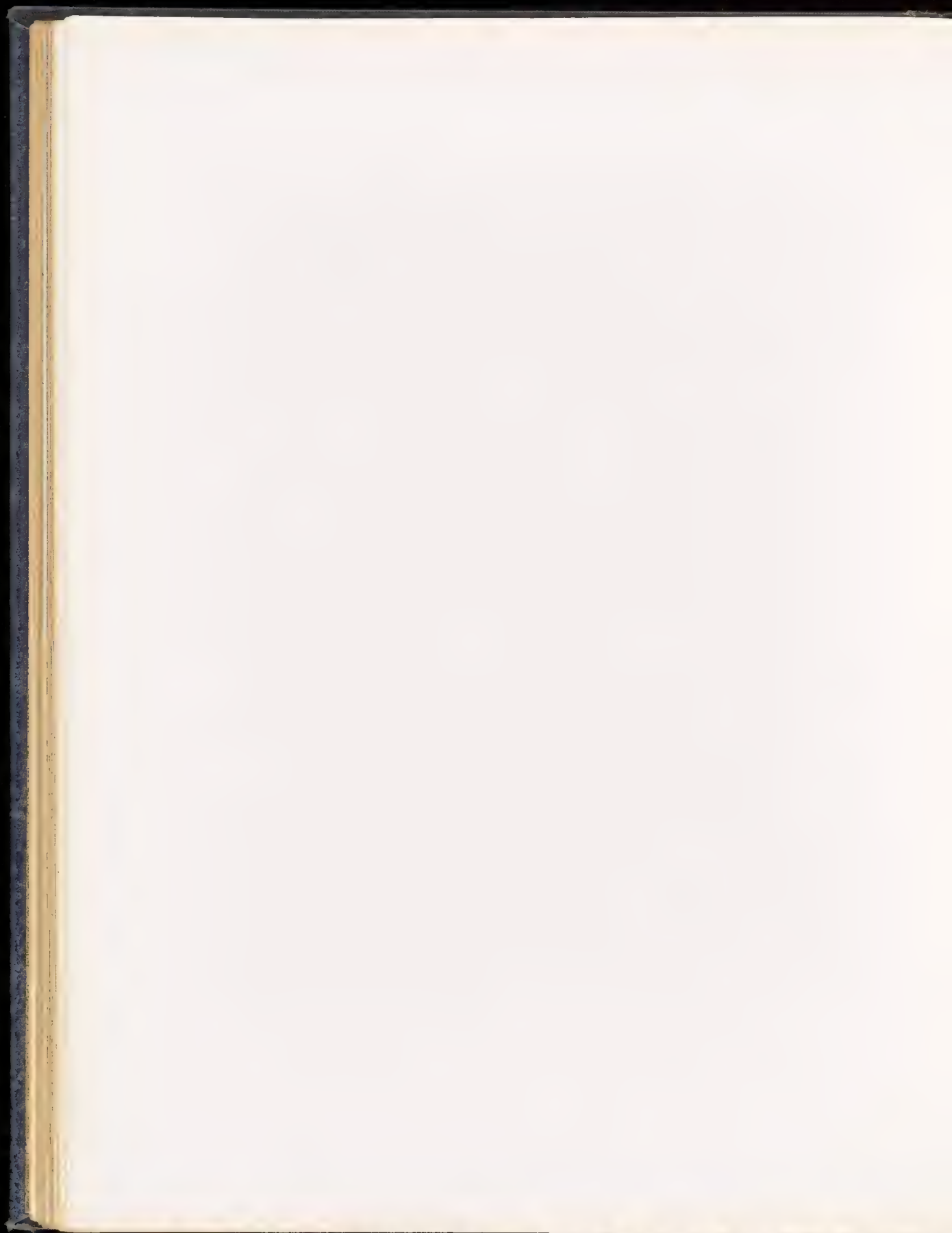
Baldini, Florence.



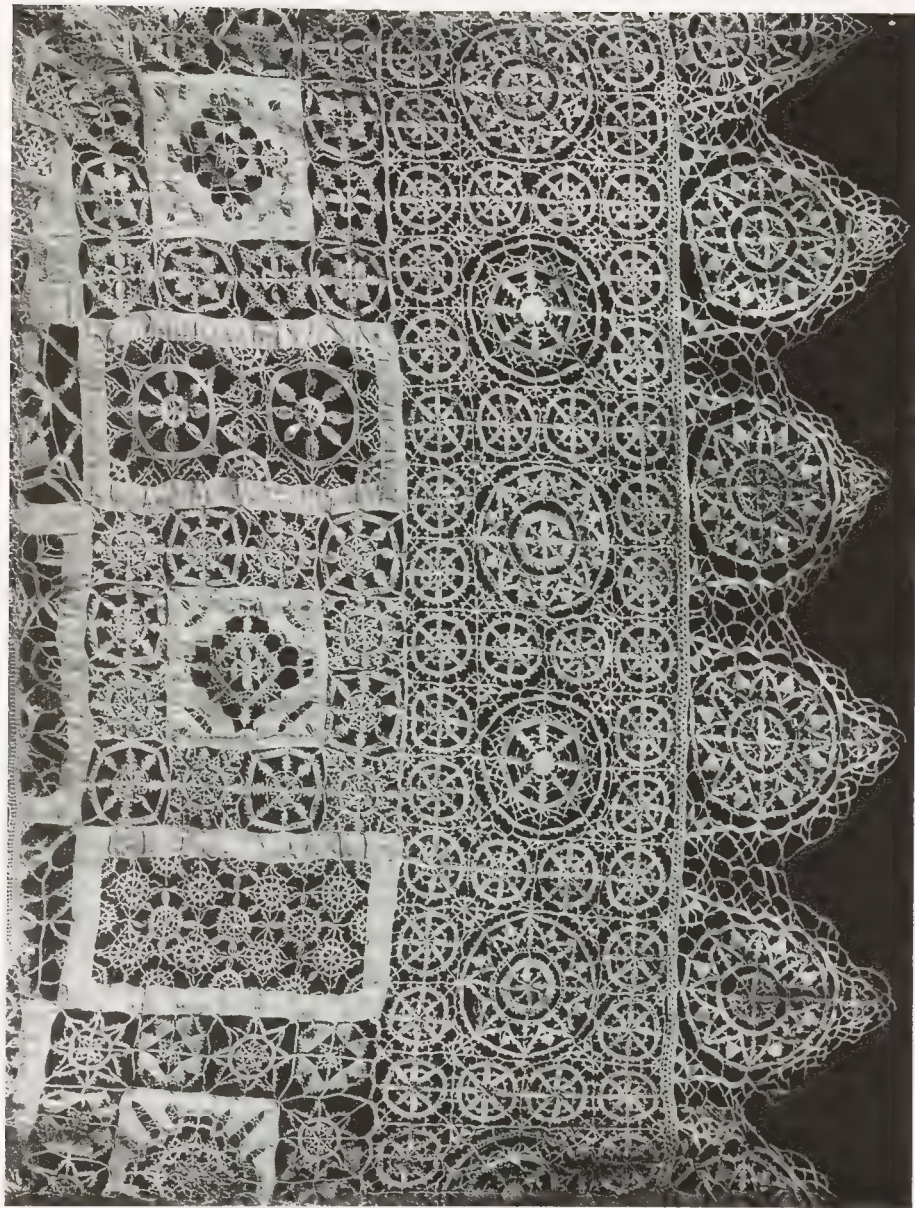




No. 167 — Pillow slip with *lollé* of satin and curi stitch, and *reticello*  
Amari, Florence.





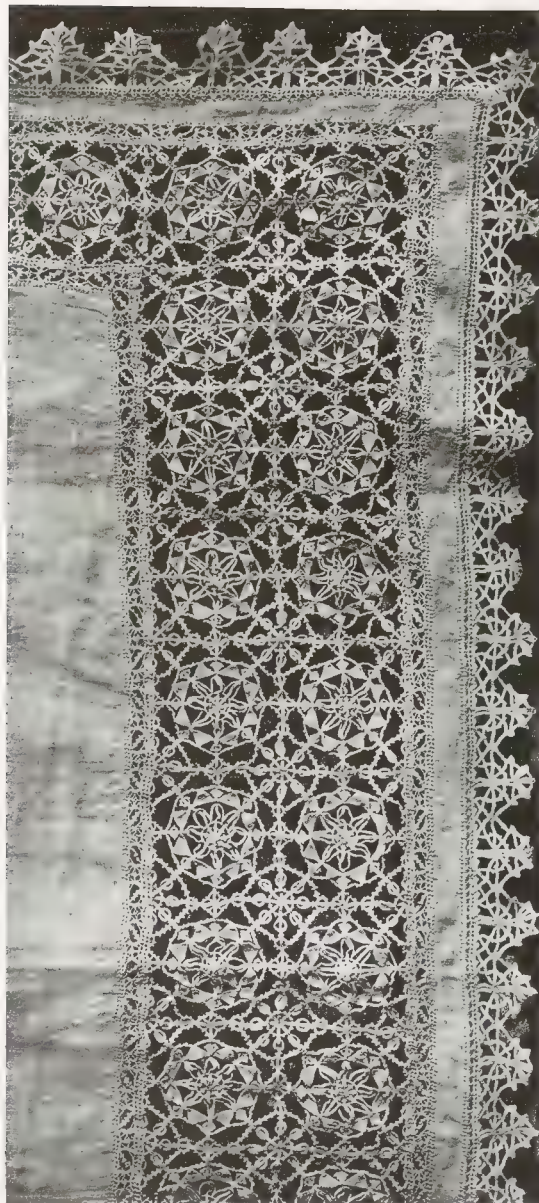


N. 163 — Various fragments of *reticello* joined together (Border and lace original composition).  
Levier, Florence.

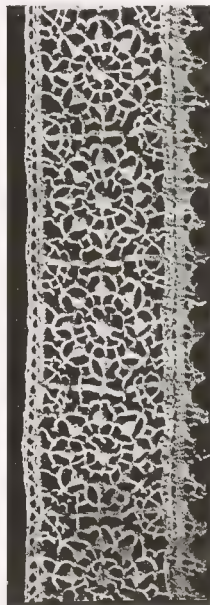




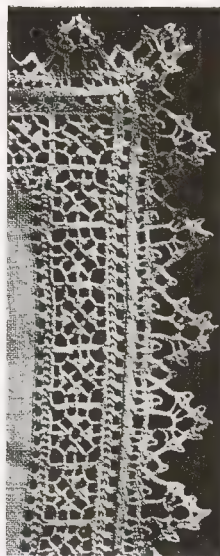
169



170



171



Three examples of *reticello* (The edging bobbin-made).

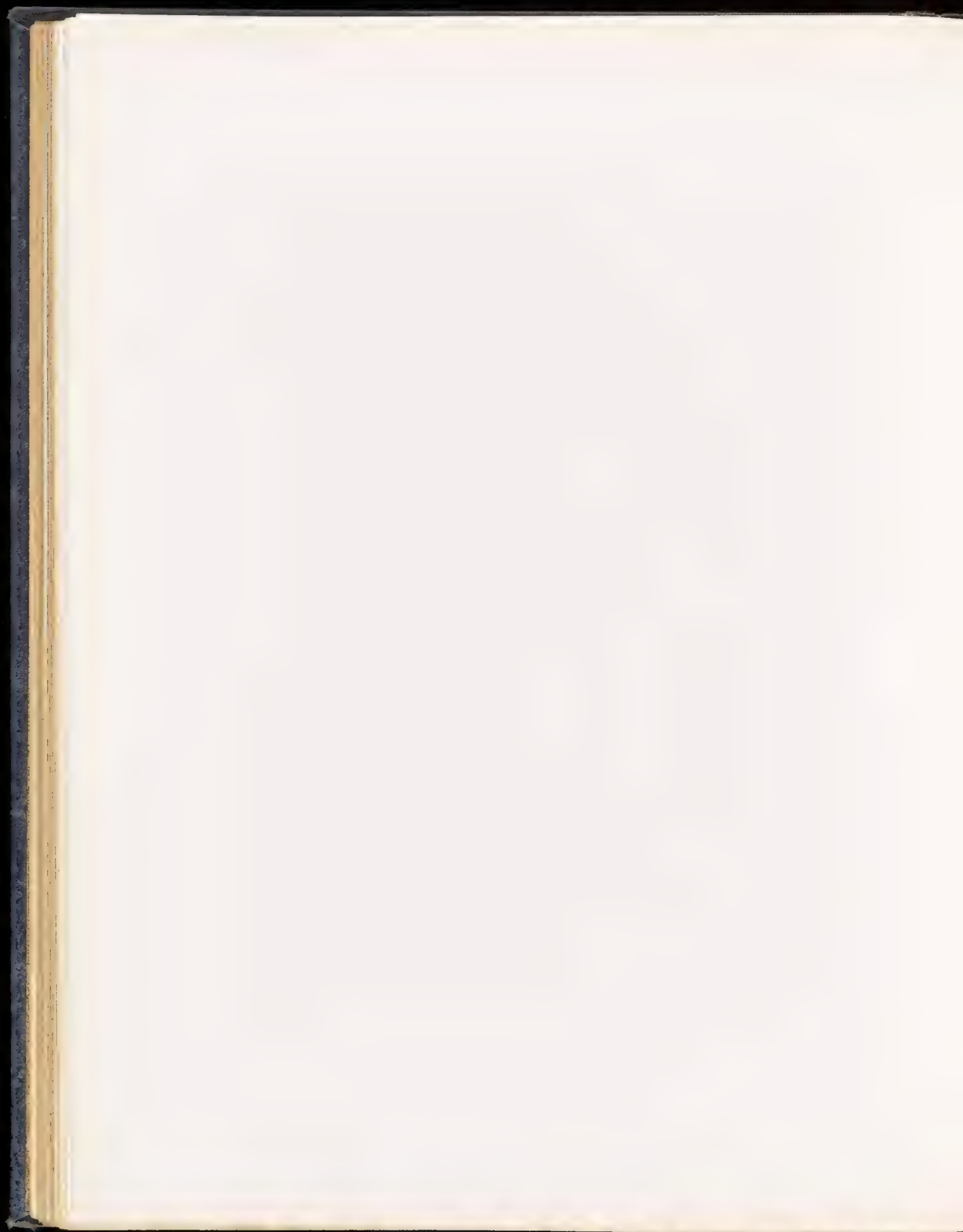
No. 169 — Clisset Exhibition, 1905. No. 170 — Millétre, Genoa. No. 171 — Ida Schiffré, Florence.





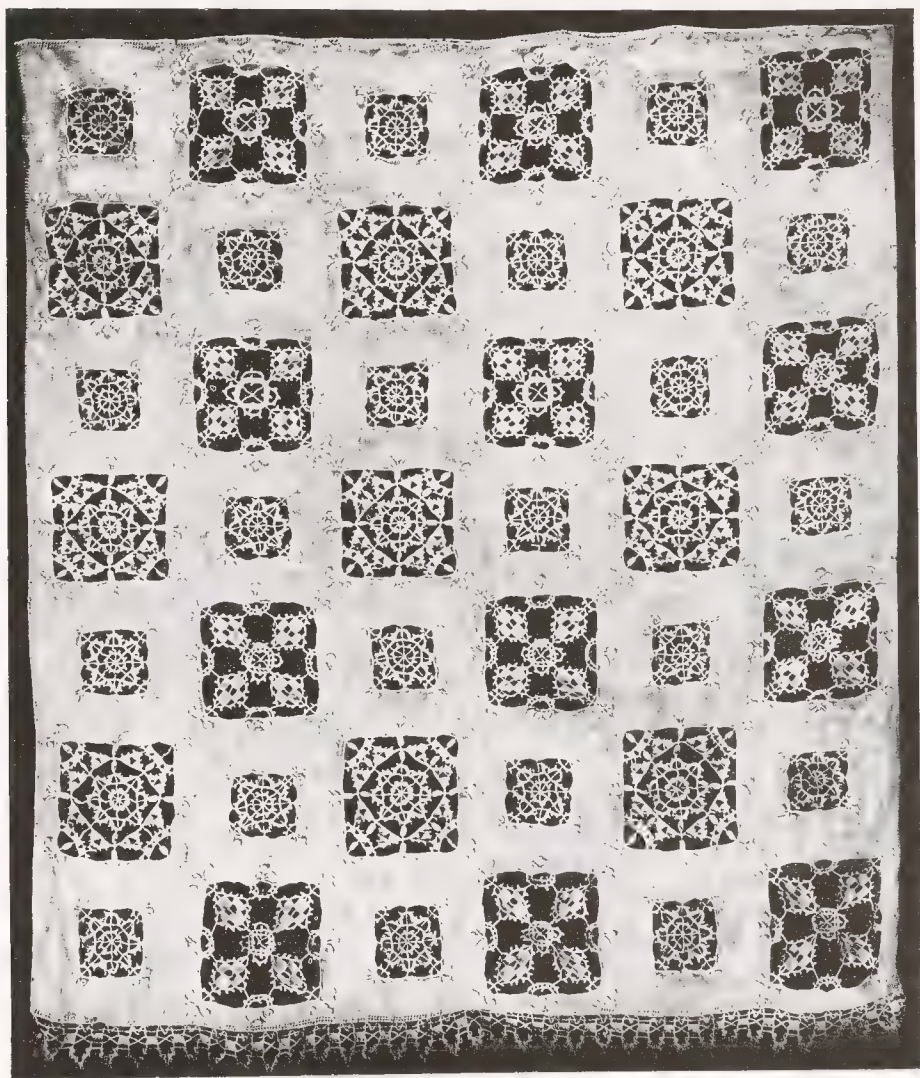


No. 172 — Original pillow-slip of drawn thread, curl-stitch and *reticello* on very fine transparent linen.  
Bargagli, Florence.



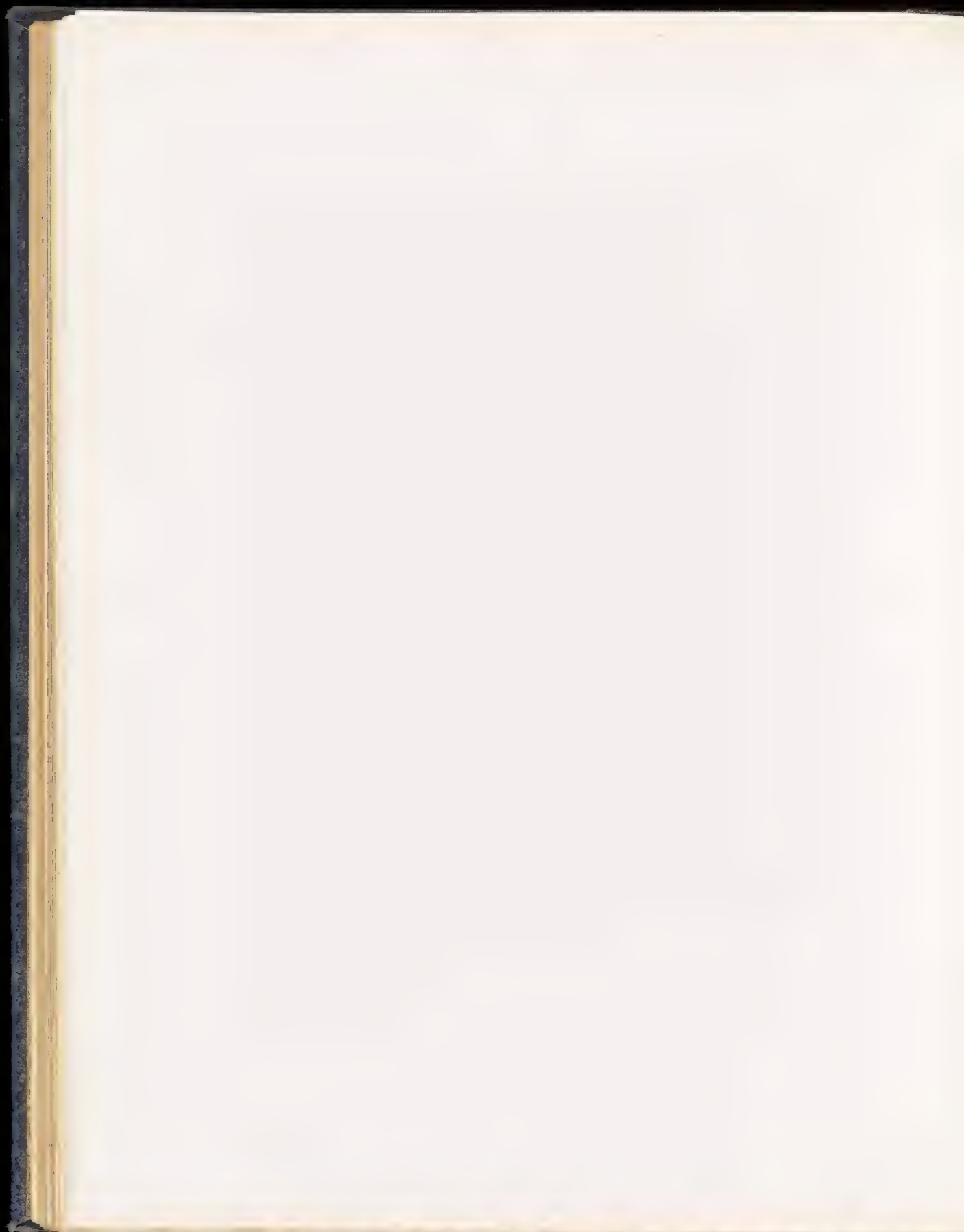


RETICELLO - XVI CENTURY.



No. 173 — Pillow-slip. Curl-stitch and reticello.

Citernes, Florence.



RETICELLO — XVI CENTURY.



No. 174 Border in satin and curl-stitch and *reticello*, with little ivory-stitch edging.

Uzielli, Florence.



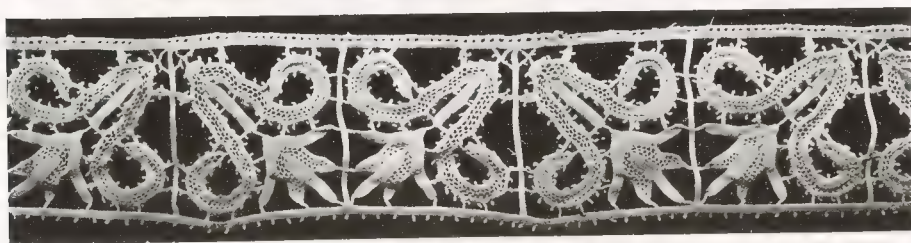


RETICELLO — XVI CENTURY.

175



176

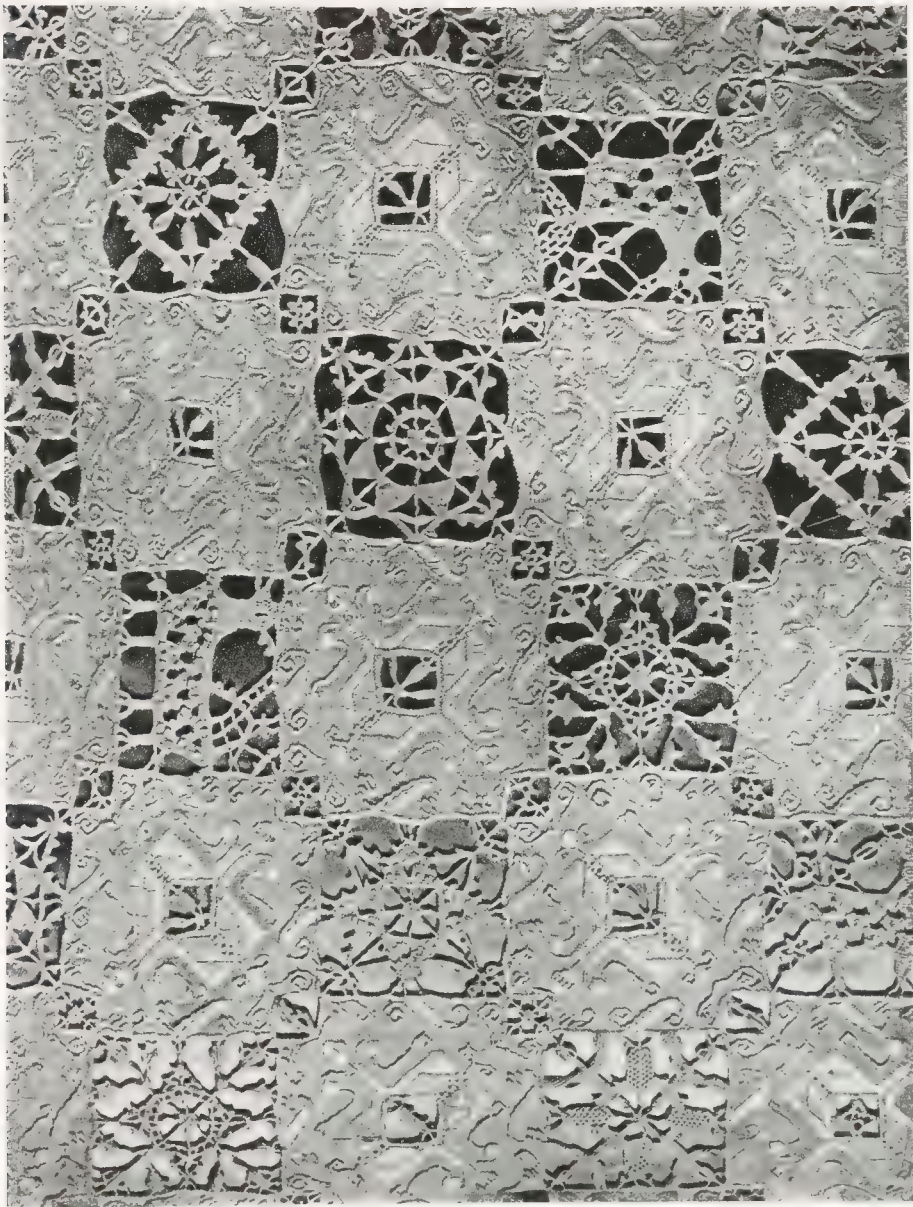


No. 175 - Original tablecover with bands and border of *reticello*, embroidered (the edging is bobbin made). Siena Exhibition, 1904.  
No. 176 — *Reticello*. Jesurum, Venice.

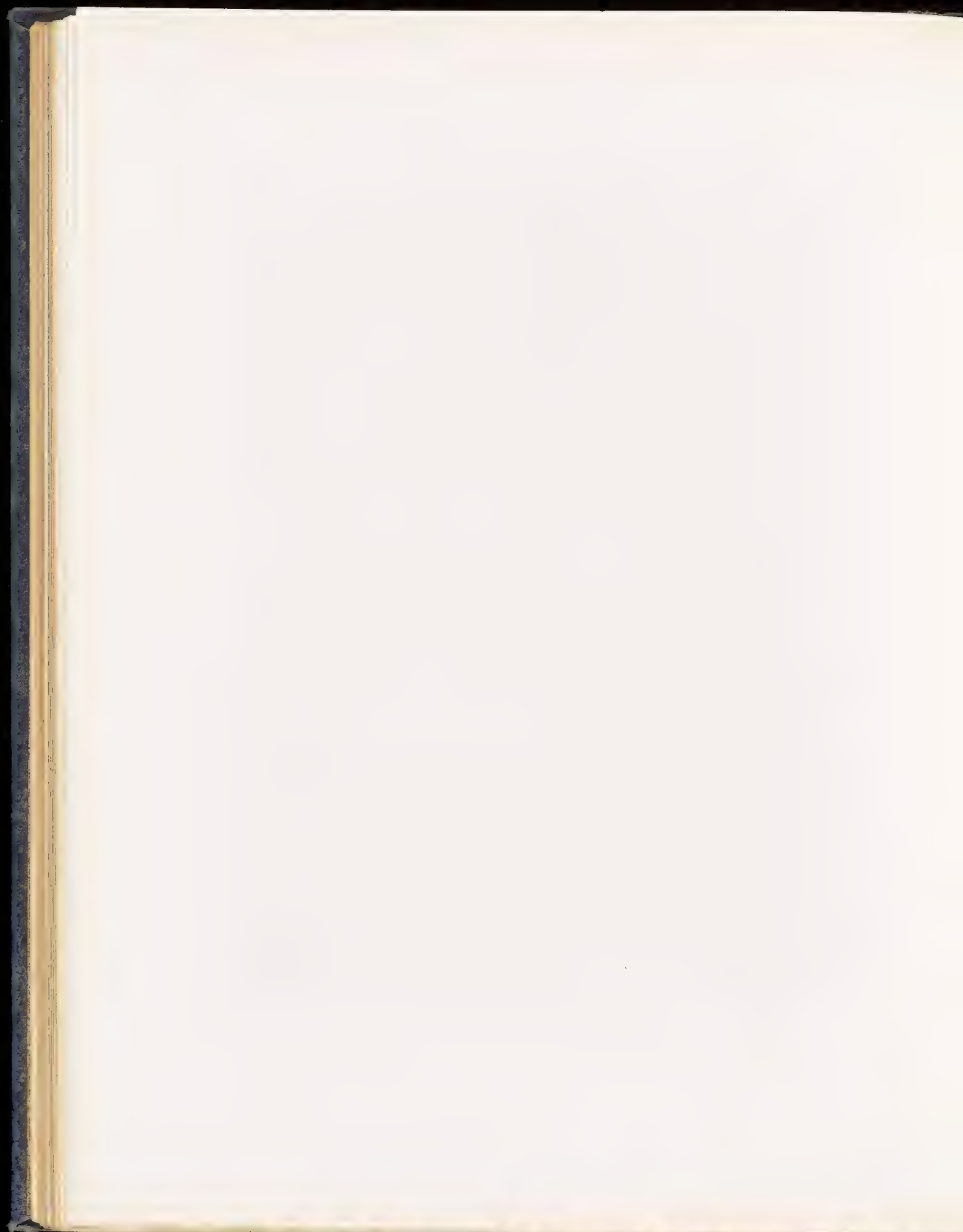




RETICELLO — XVI CENTURY.



No. 177      Pillow slip: satin and curl stitch, with *reticello*.  
Tomassini, Rome.



RETICELLO — XVI CENTURY.

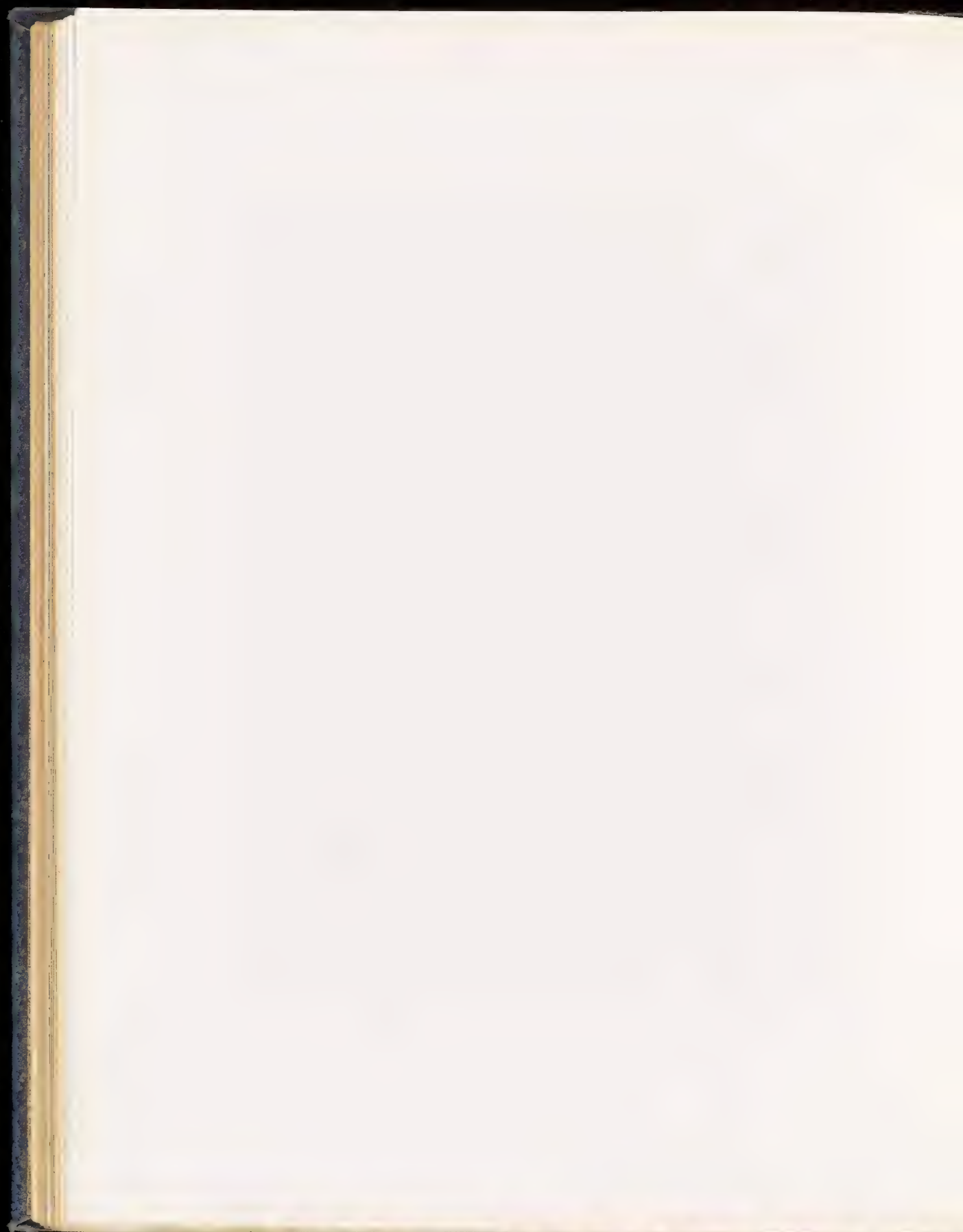
178

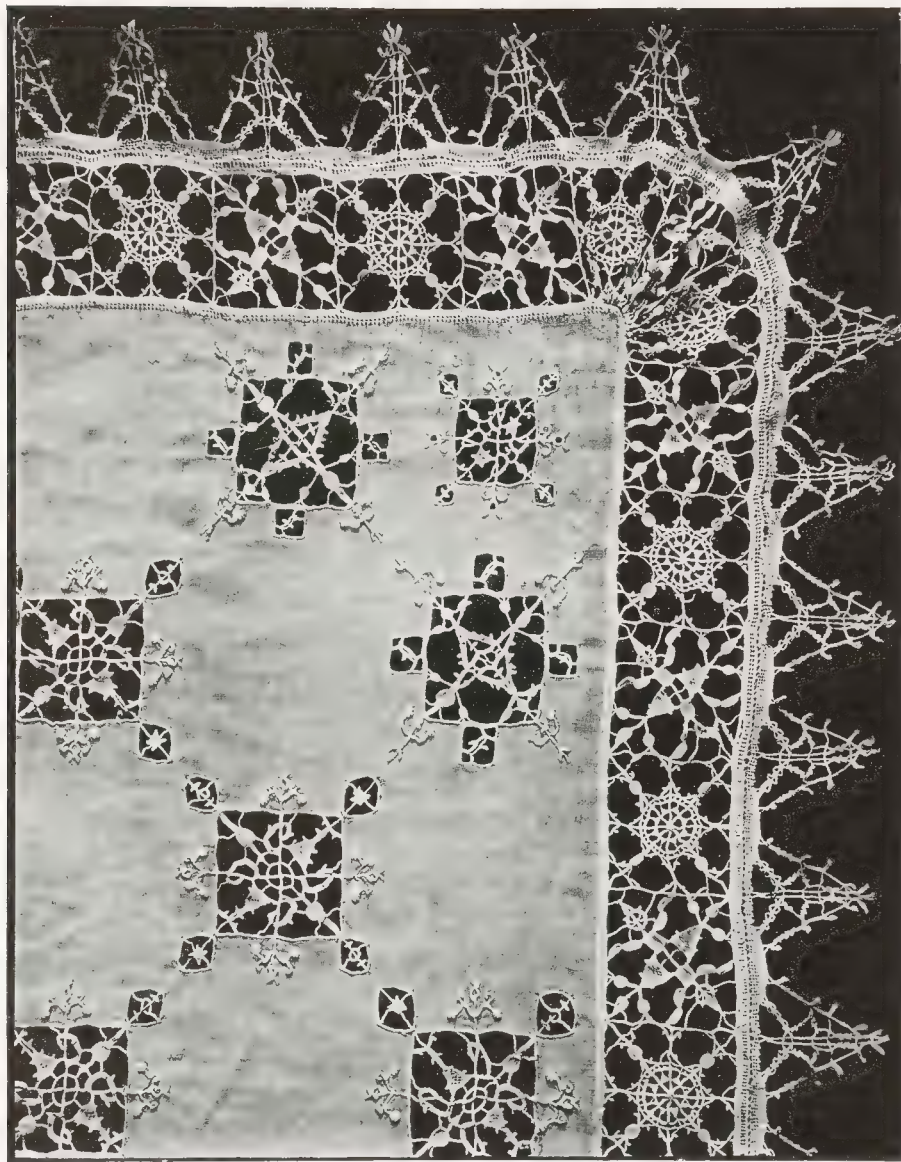


179

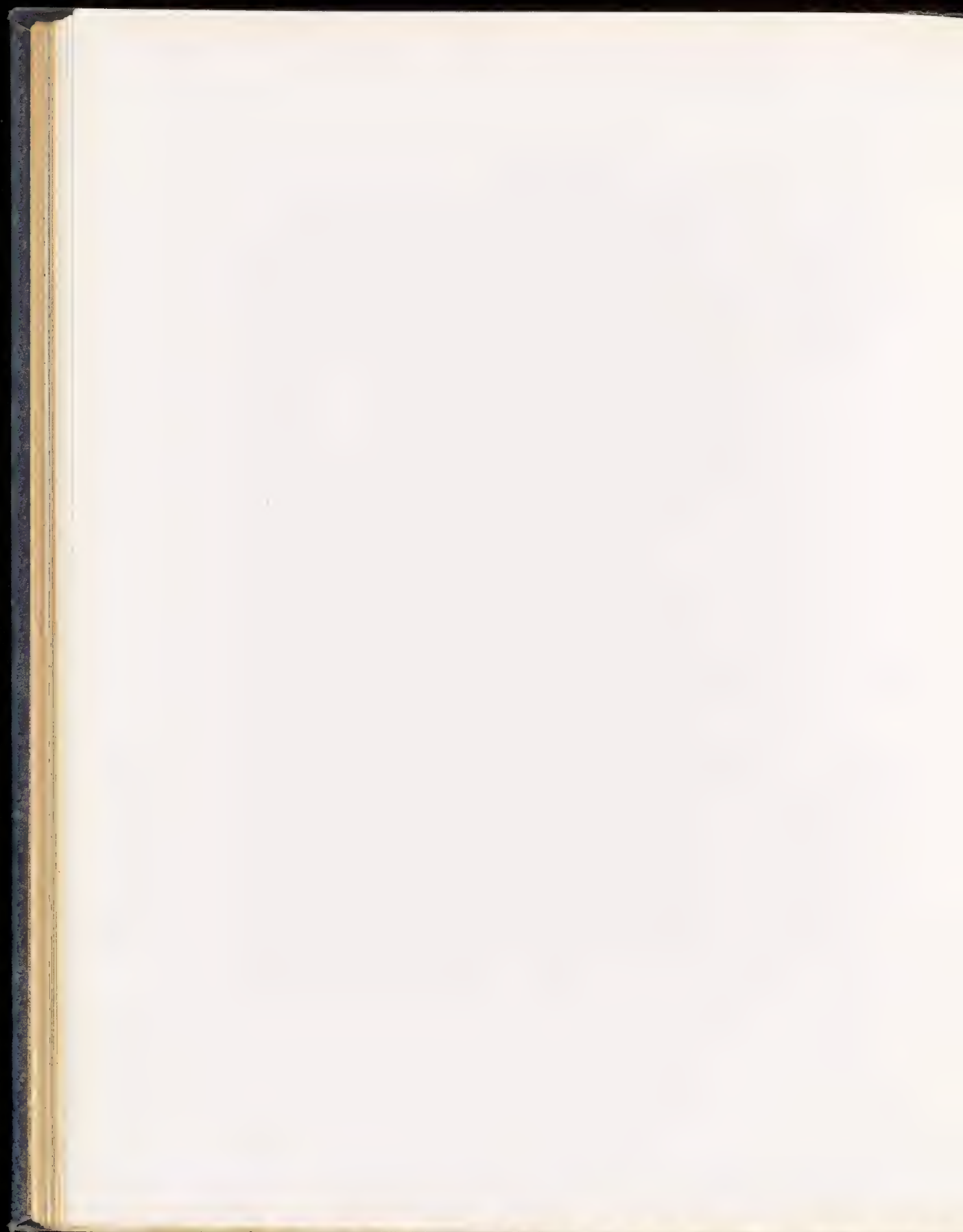
No. 178 — Table-cover. *Reticello*, tassels needle-made. Original composition.  
No. 179 — Fragment with squares in *reticello*. Perugia Exhibition, 1907.





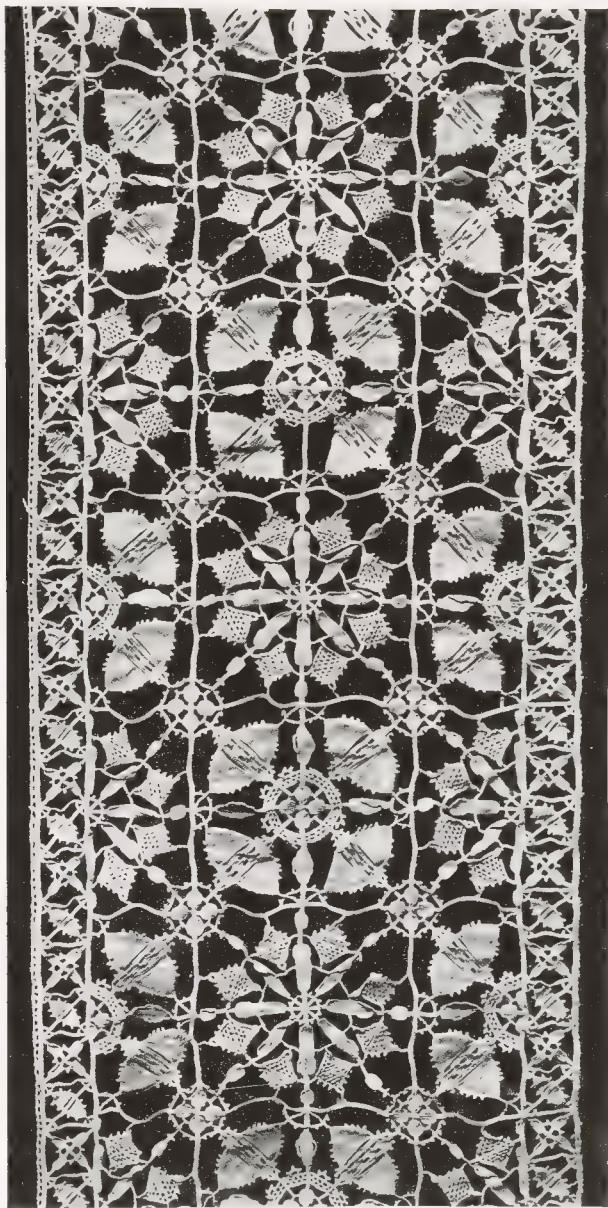


No. 180 - Coverlet in fine linen. Curl stitch and *reticello*. (Points bobbin made). Original composition.  
Salvadori, Florence.



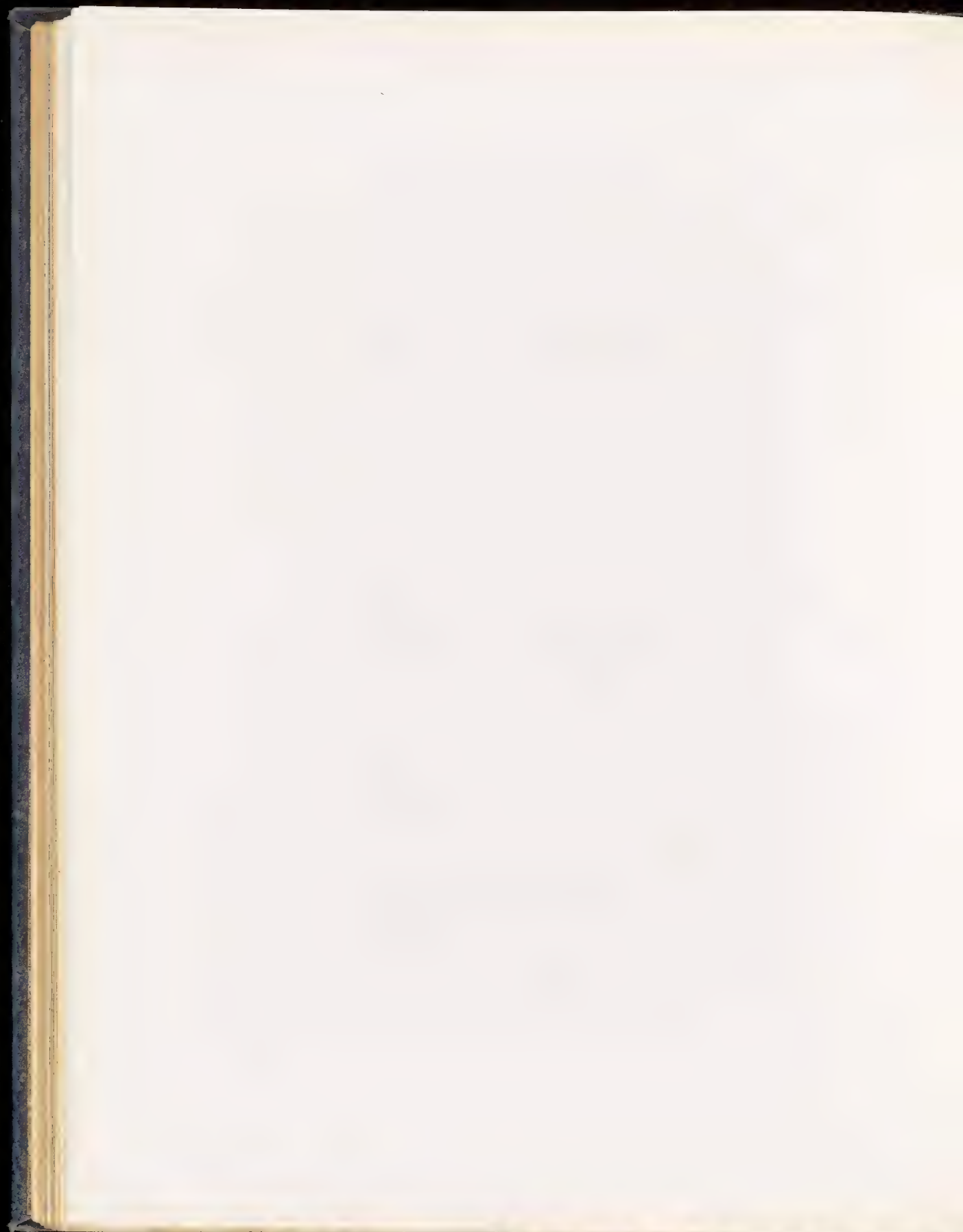


RETICELLO — XVI CENTURY.



No. 181 — *Reticello* insertion

Caleti Exhibition, 1905.



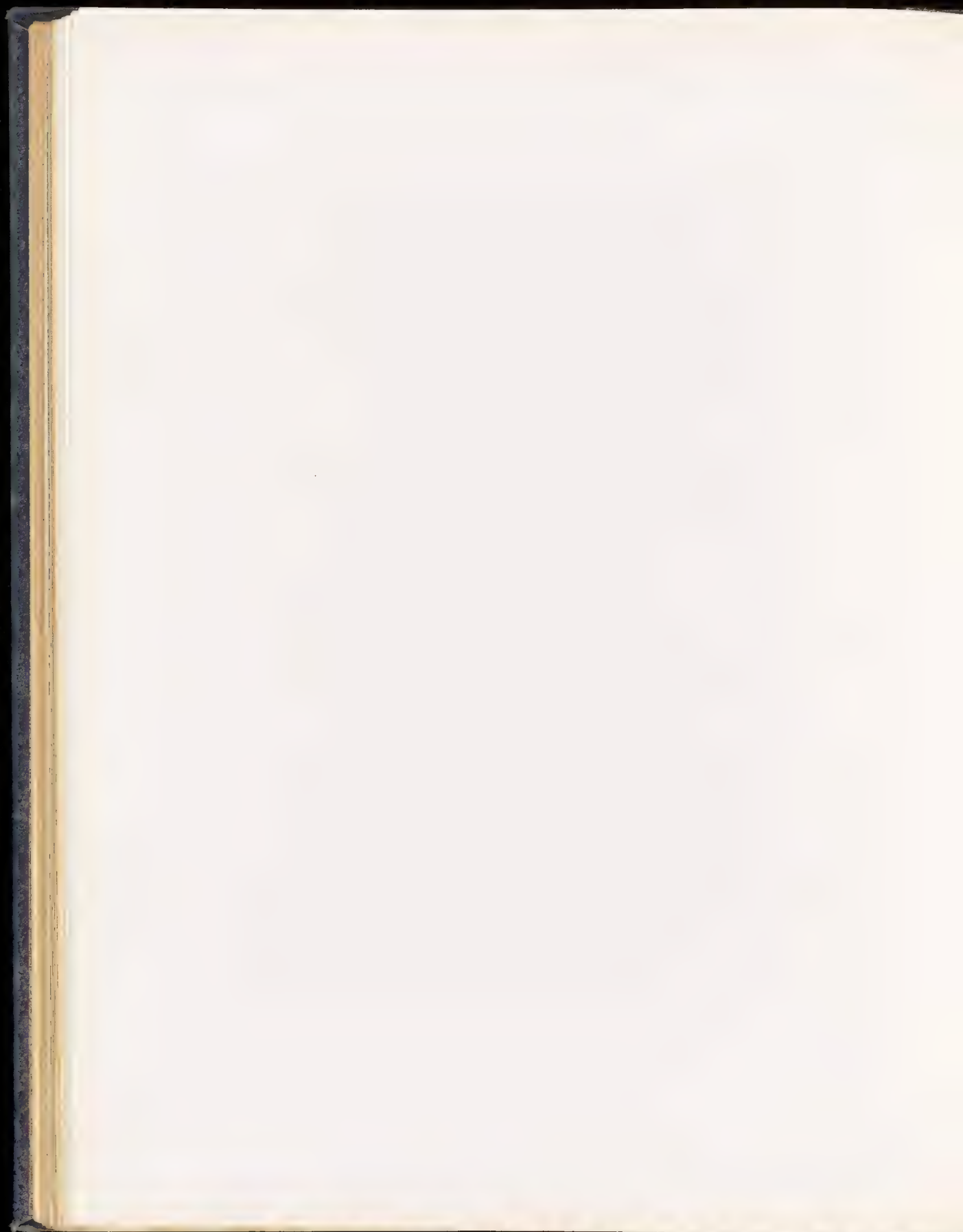
RETICELLO — XVI CENTURY.

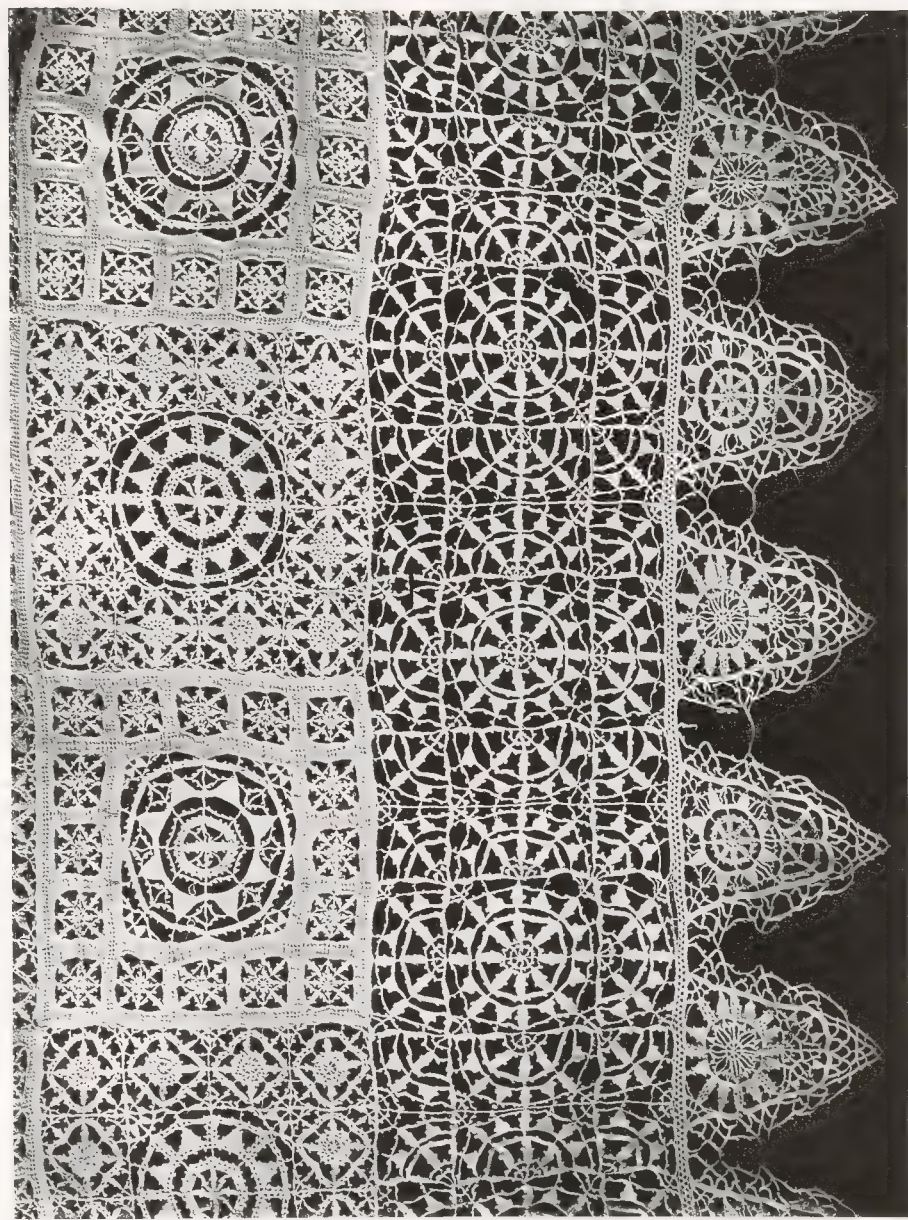


No. 182 — *Reticello* tablecover.

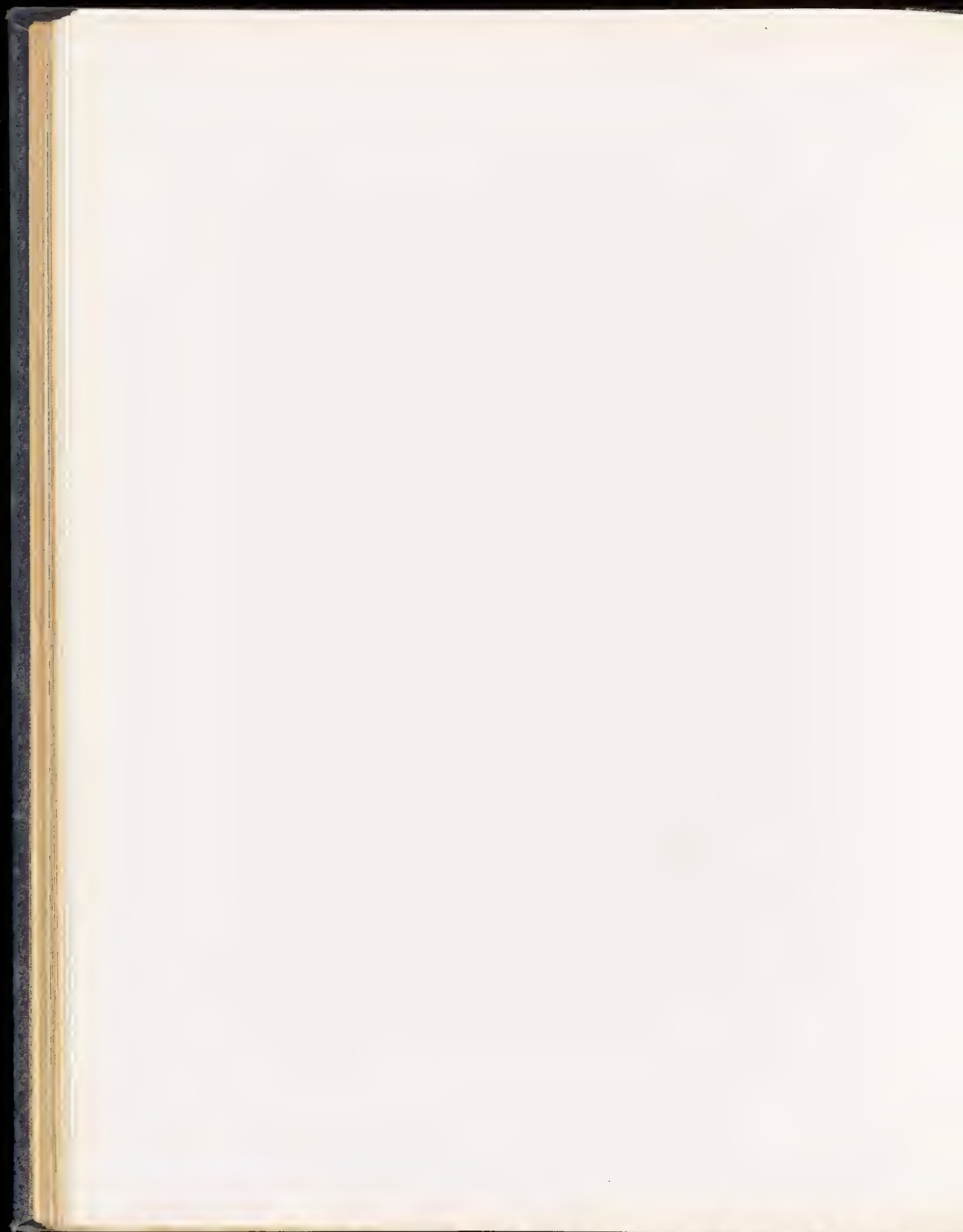
Christi Exhibition, 1905.







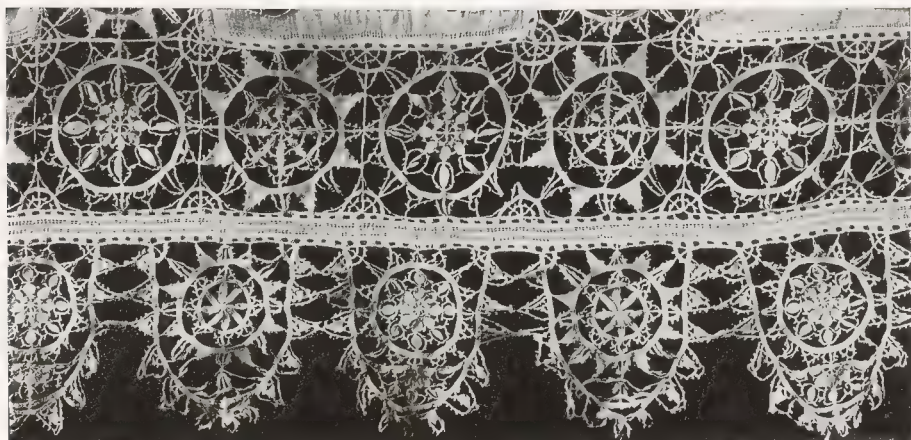
No. 183 Squares, insertions, and points of *reticello*.  
Leviti, Florence.



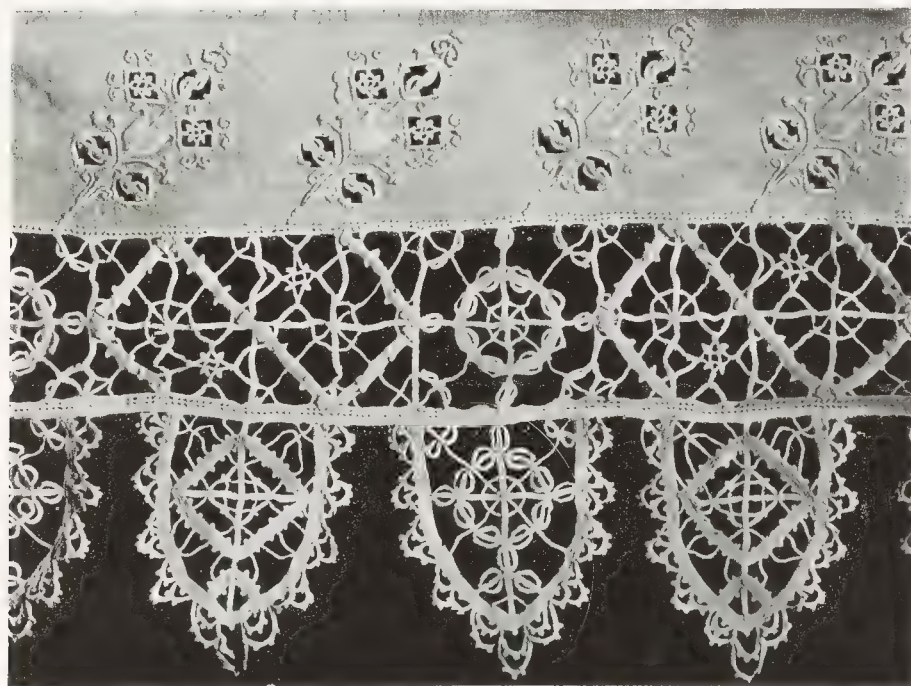


RETICELLO — XVI CENTURY.

184

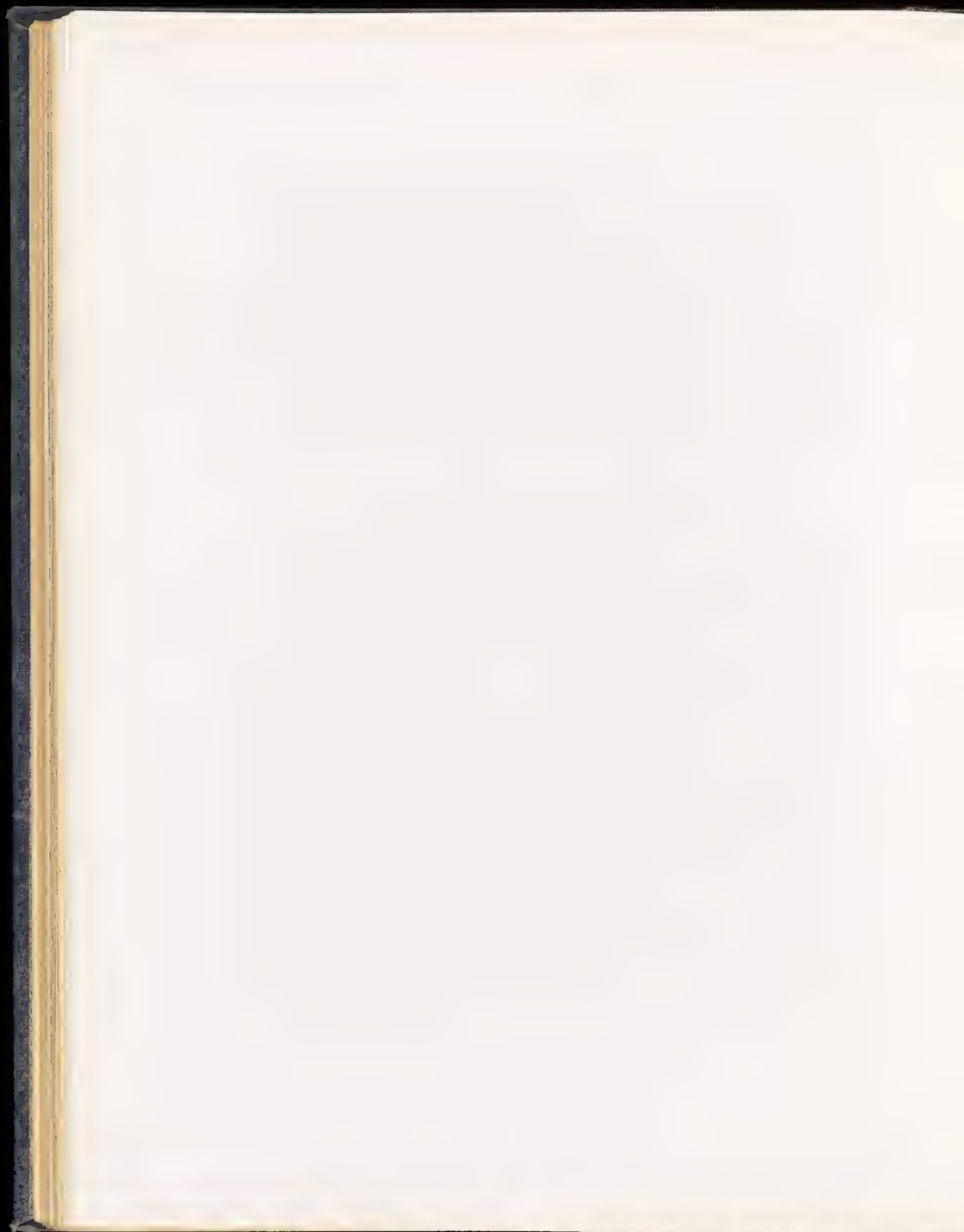


185



No. 184 Insertion and points of *reticello*. Original composition. Levier, Florence.

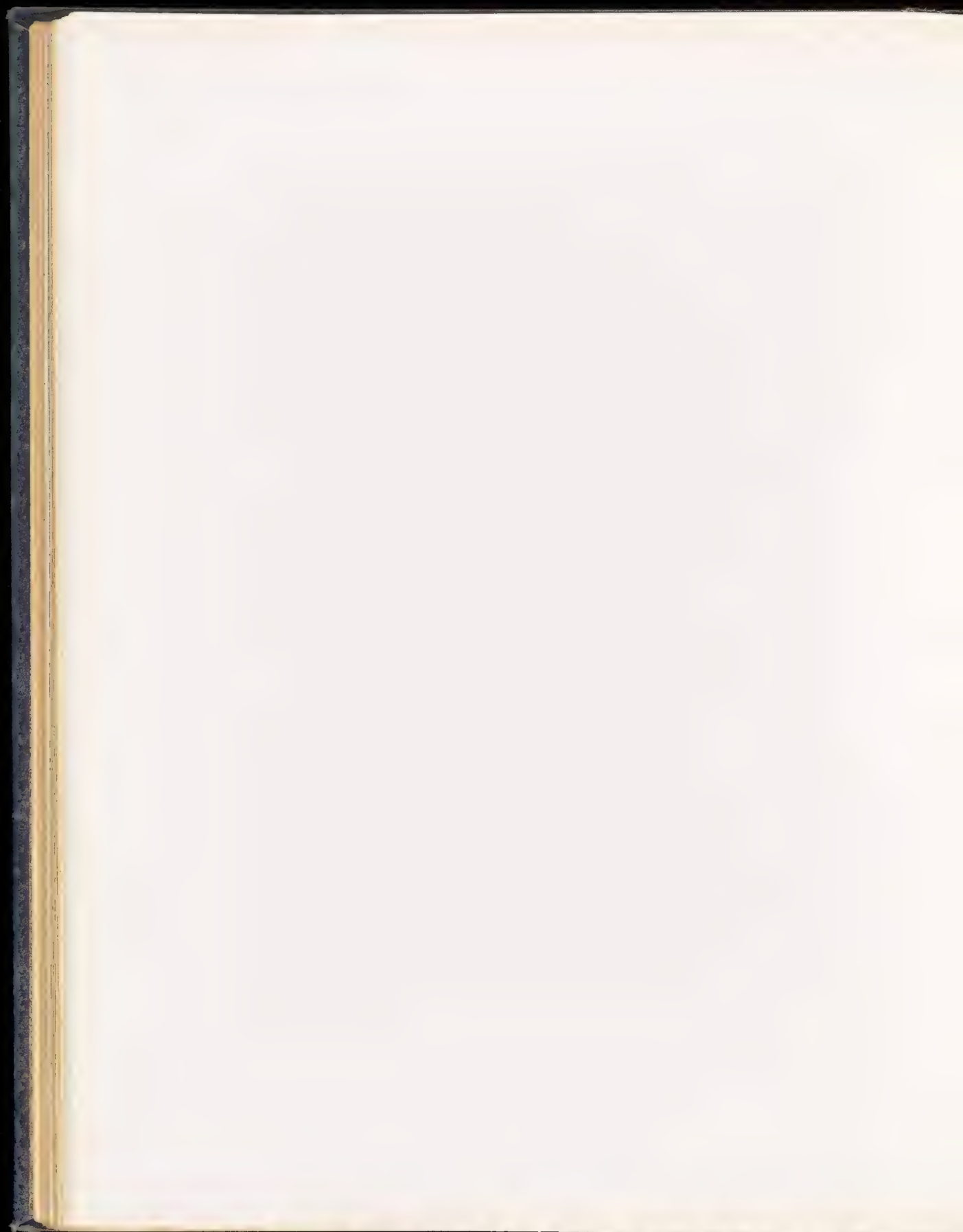
No. 185 — Embroidery with curl and satin-stitch and *reticello*. Original composition. Ciferri, Fermo.





No. 136 — Original sheet with border in curl and satin stitch and *reticello*. Bobbin-made edging. On seams, little insertions in ivory-stitch.  
Bargagli, Florence.





RETICELLO — XVI CENTURY.

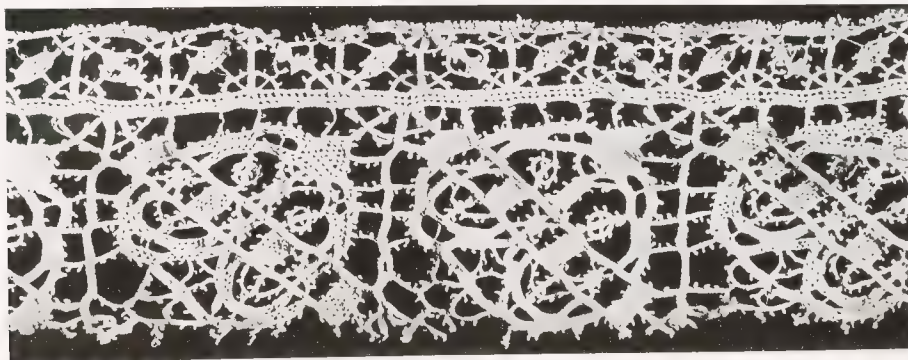
187



188



189



No. 187 — Points and insertion in *reticello*. Design on insertion is continued in the edging. Amari, Florence.

No. 188 — Edging and border in coarse *reticello* stitch. Squares are outlined with a bobbin-made braid. Supino, Bologna.

No. 189 — Fragment of *reticello*. Colgate, New York.



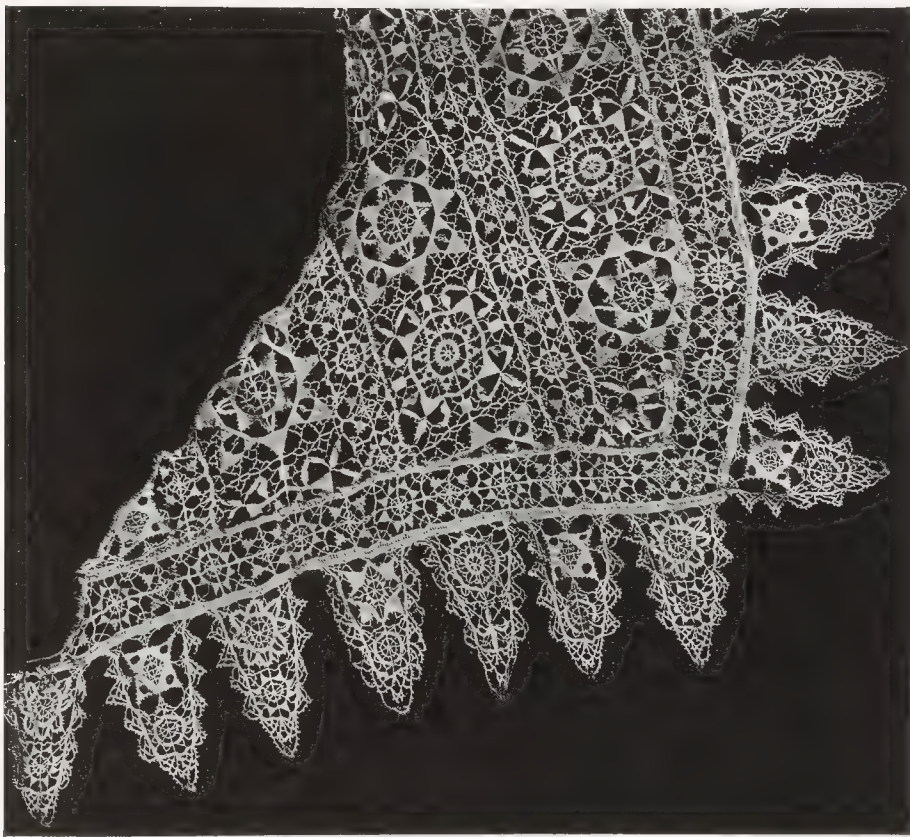


RETICELLO — XVI CENTURY.

190

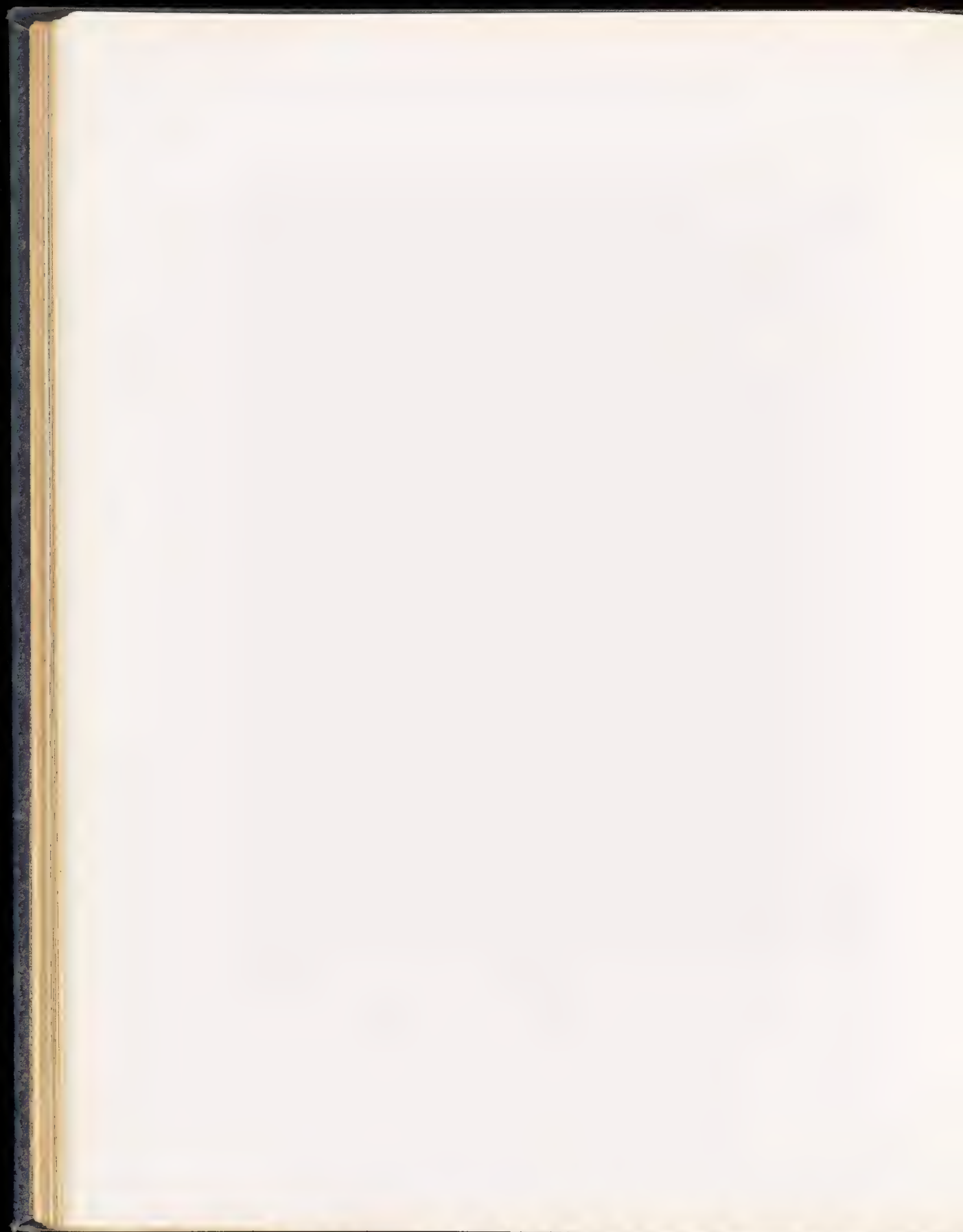


191



No. 190 — *Reticello*, Insertion and points. Papini. Florence.

No. 191 — Squares, insertion and long points of *reticello*. Papini, Florence.



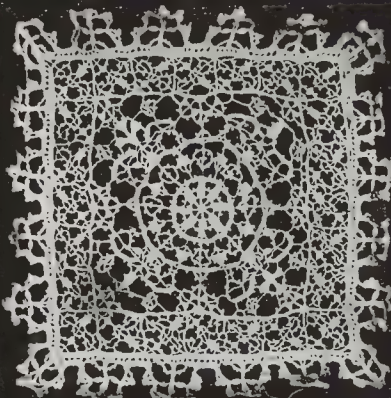


RETICELLO — XVI CENTURY.

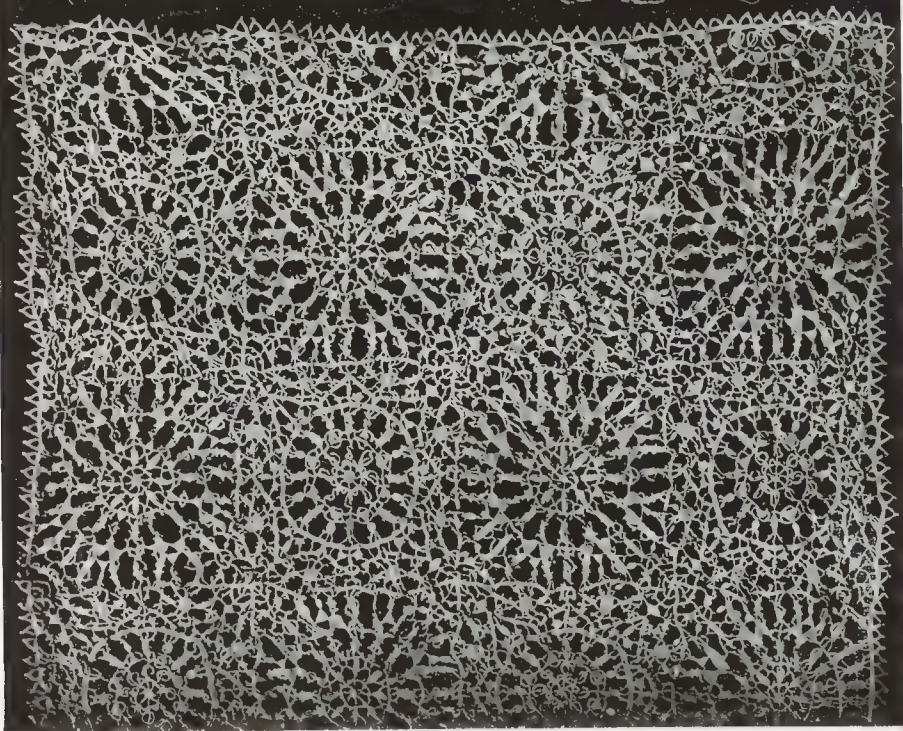
192



194



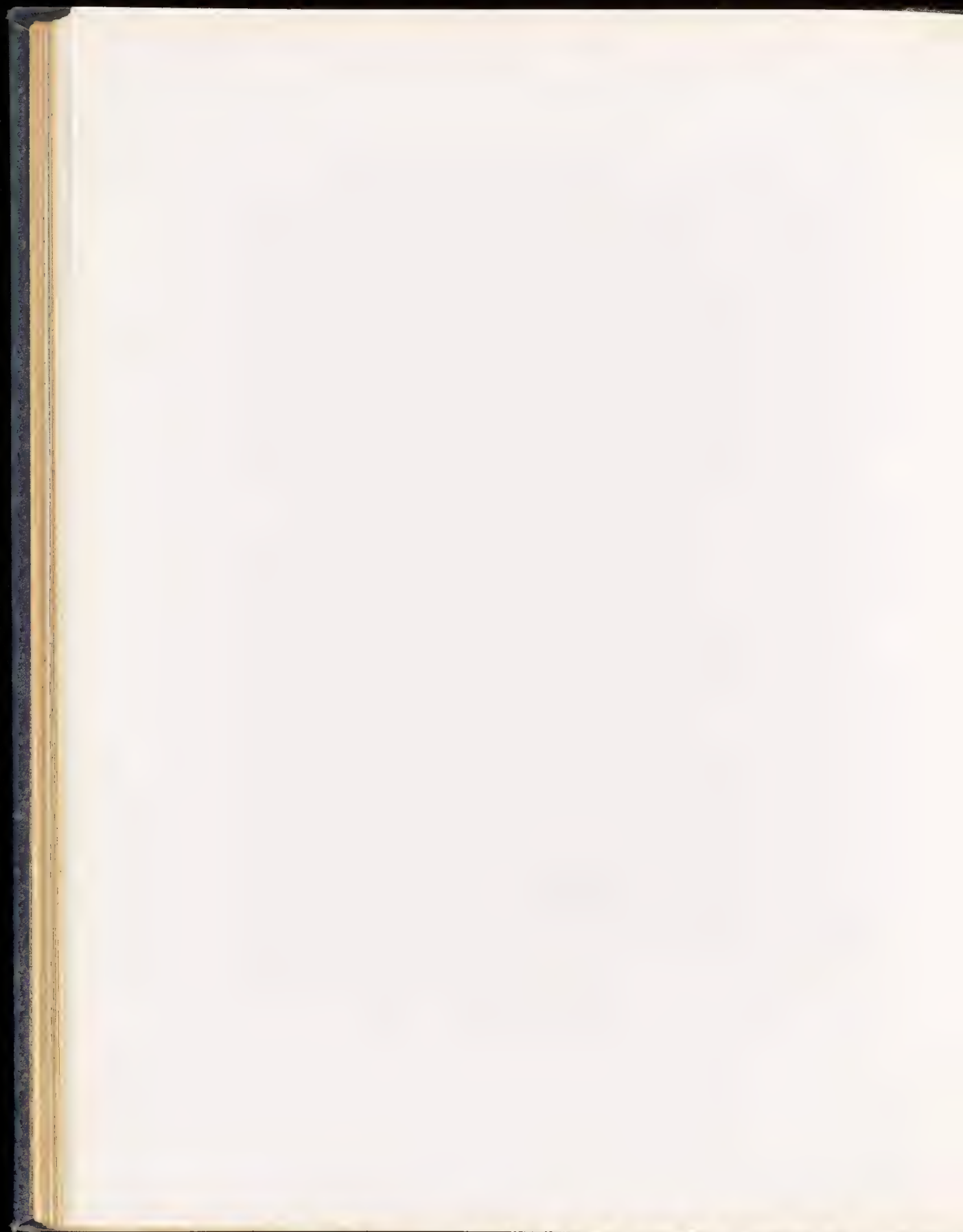
193



Work for ecclesiastical objects. *Reticello* squares are outlined with a bobbin-made braid.

Nos. 192, 193, 194 — Siena Exhibition, 1904.

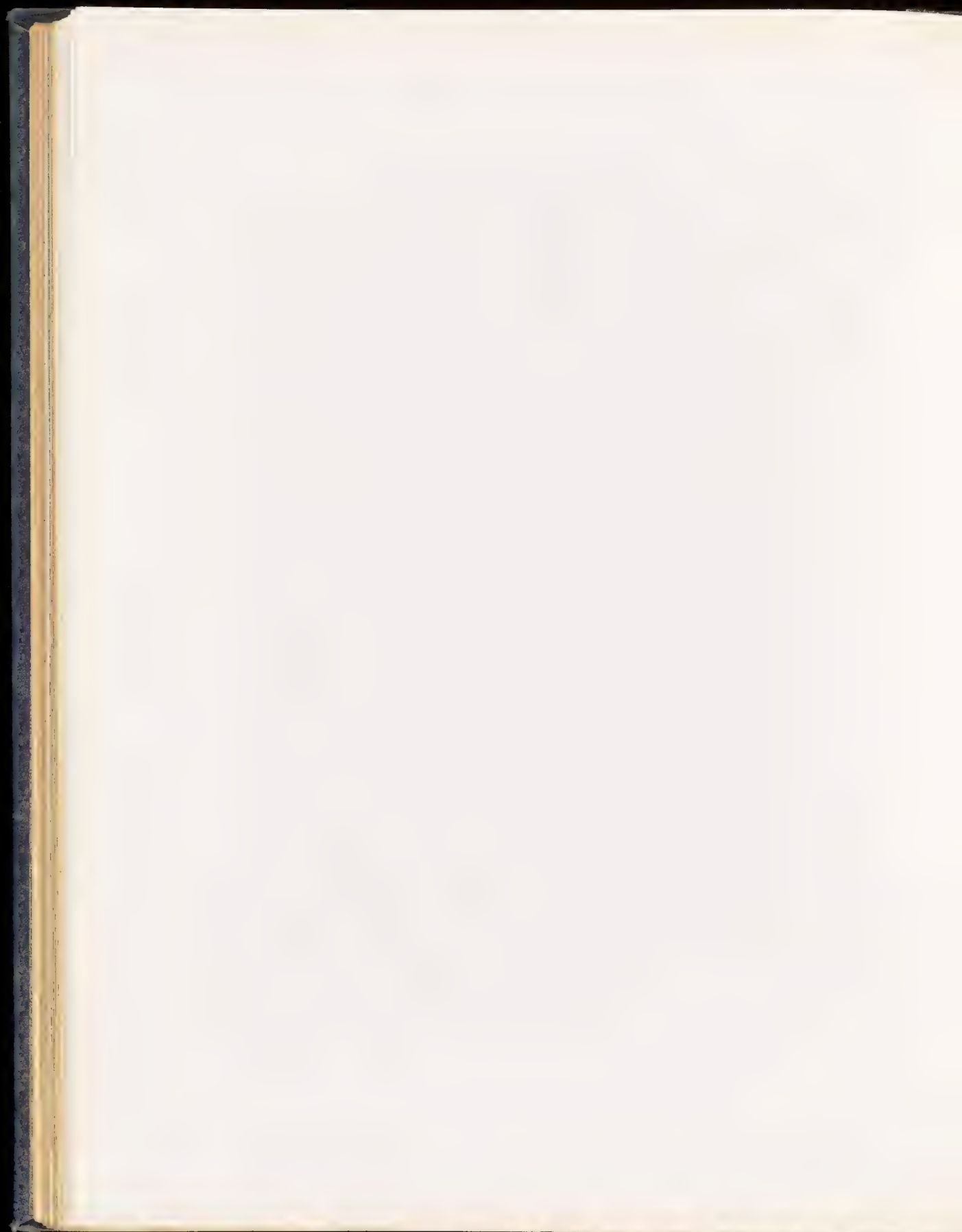




RETICELLO — XVI CENTURY.



No 195    Originat pillowslip. *Reticello*: little knobs and cords in needle-lace.  
Tranquilli, Ascoli Piceno.



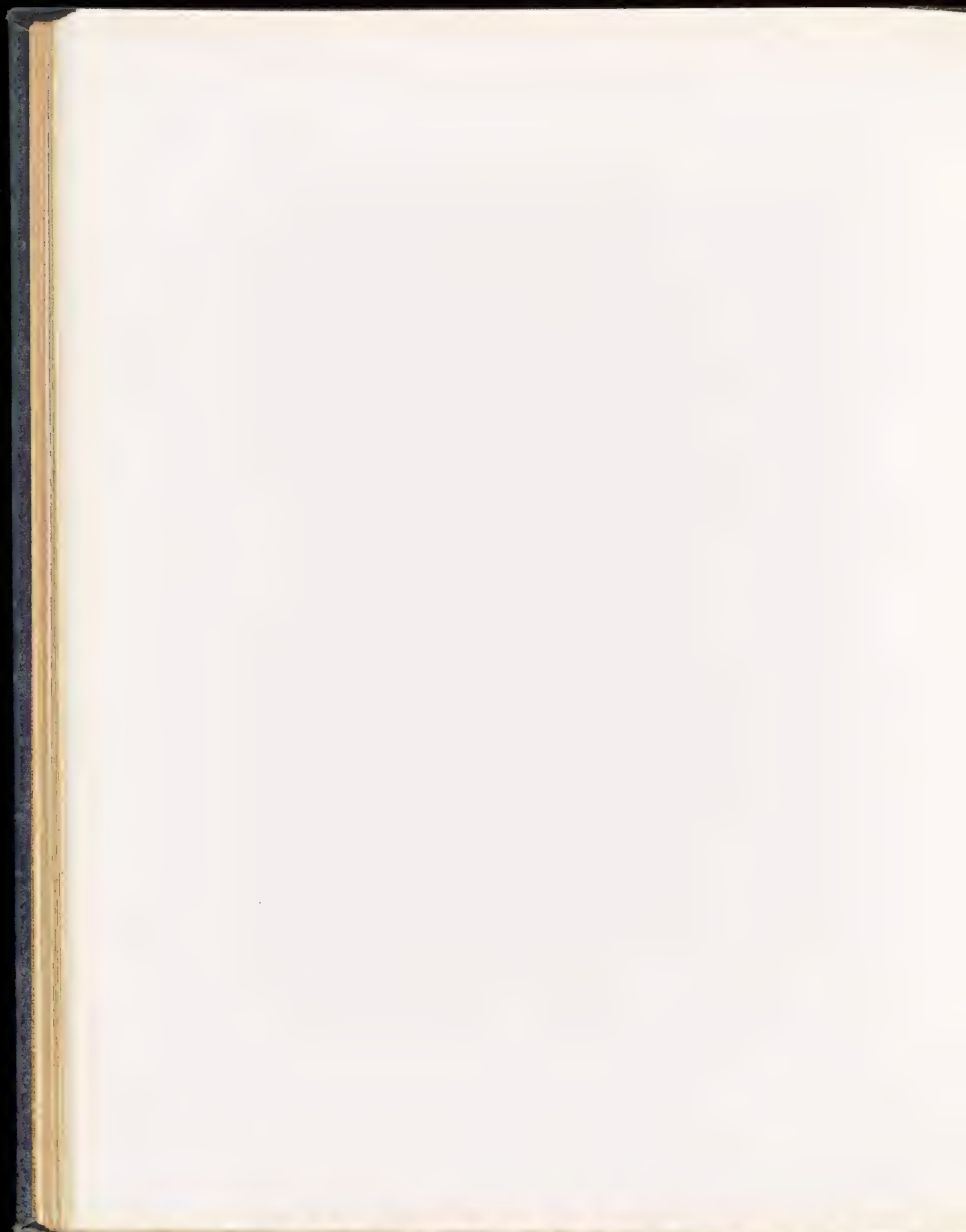


RETICELLO — XVI CENTURY.



No. 196 — Coverlet in pierced linen and *reticello*.  
Original composition with five squares substituted for original ones.

Rodocanachi Ralli, Leghorn.



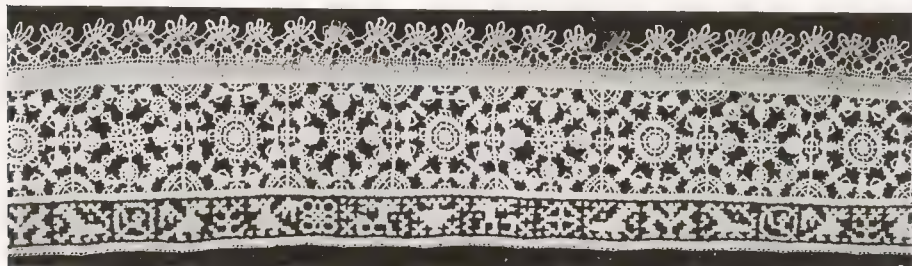


RETICELLO — XVI CENTURY.

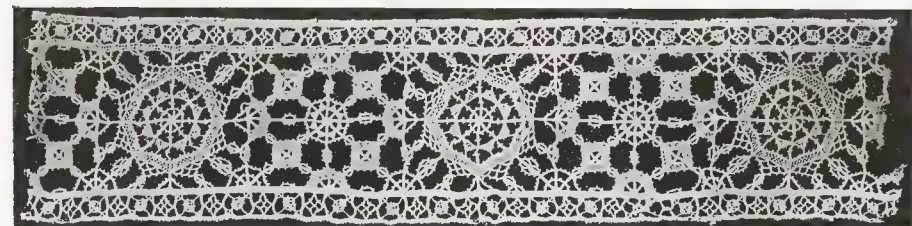
197



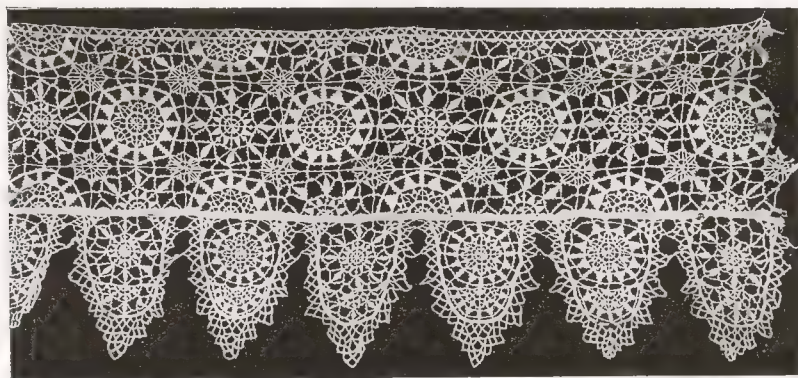
198



199



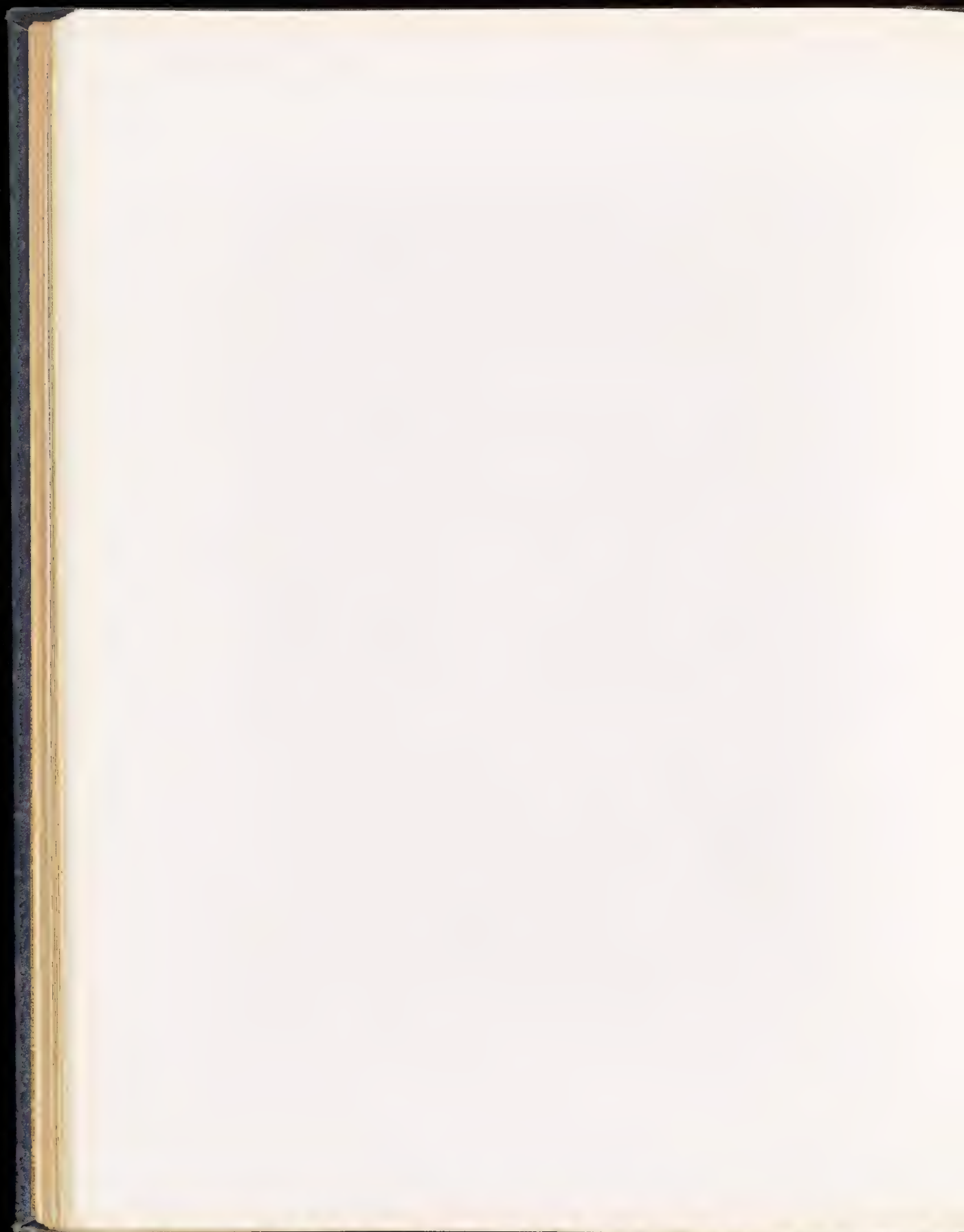
200



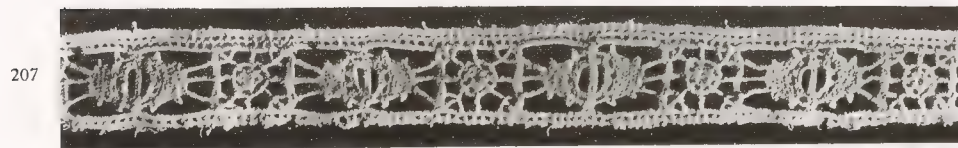
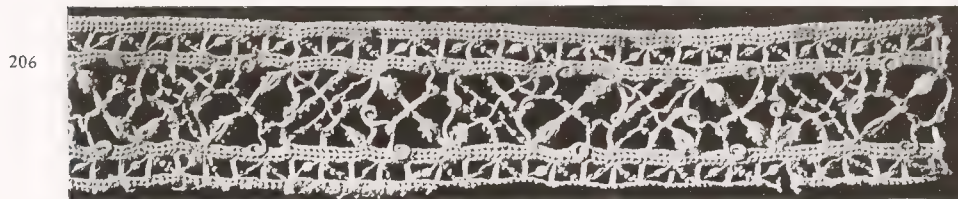
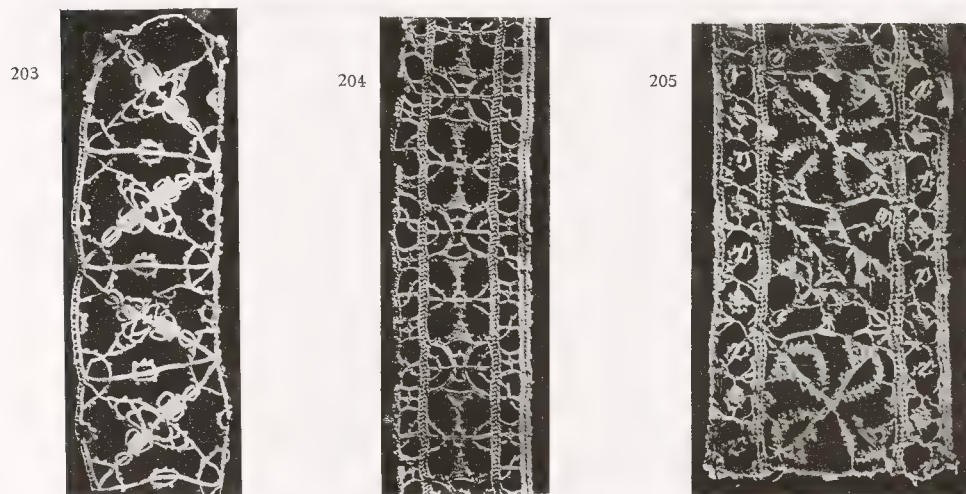
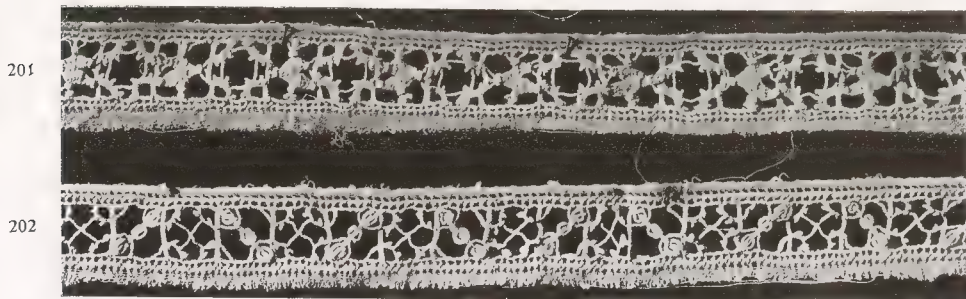
*Reticello* insertion and edging.

No. 197 — With little border of counted threads. Millesime, Genoa. No. 198 Ibid, Millesime Genoa. No. 199 — Ibid. Amari, Florence.  
No. 200 — Insertion and edging, Errera, Brussels.



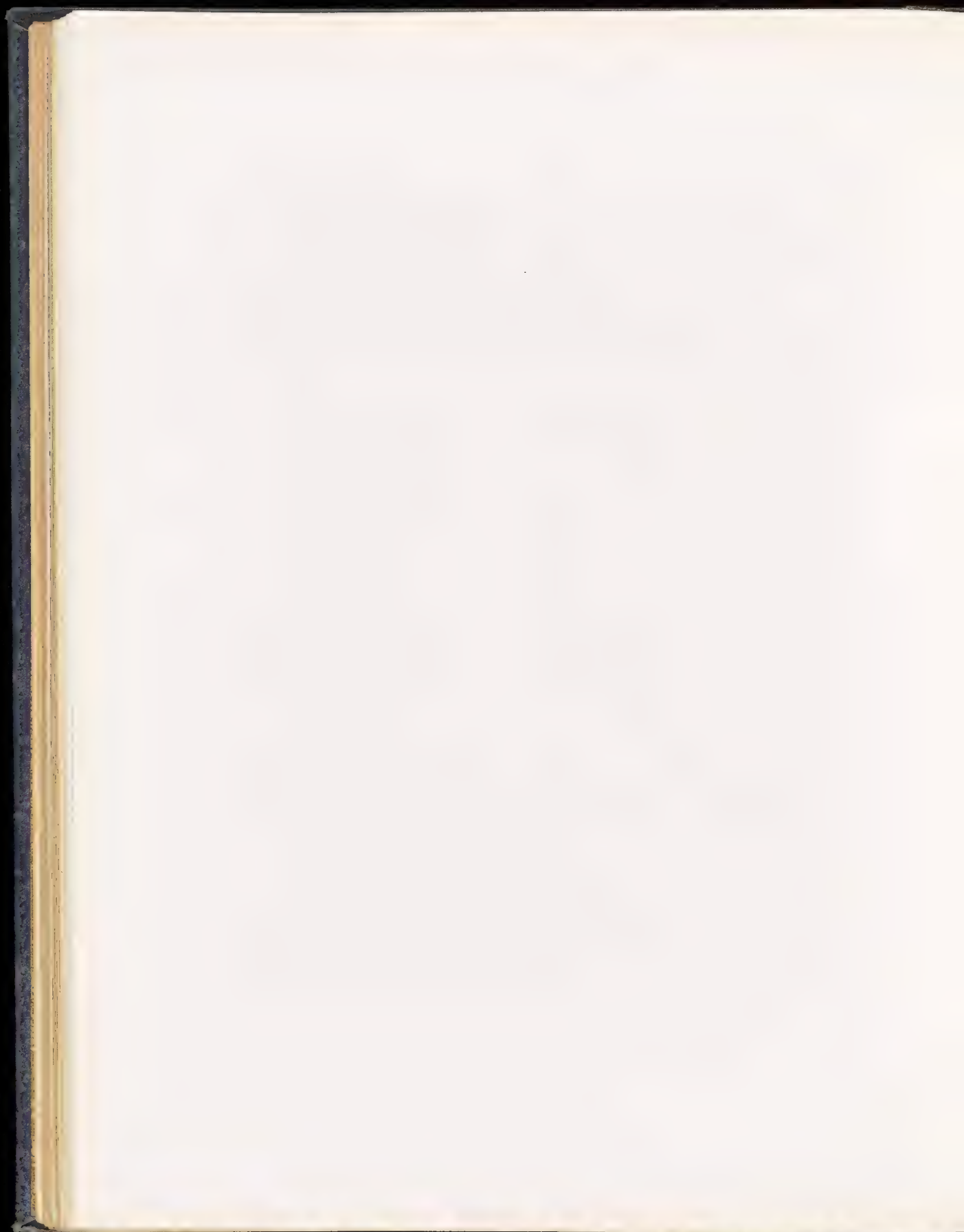


RETICELLO -- XVI CENTURY.



Seven reticello insertions.

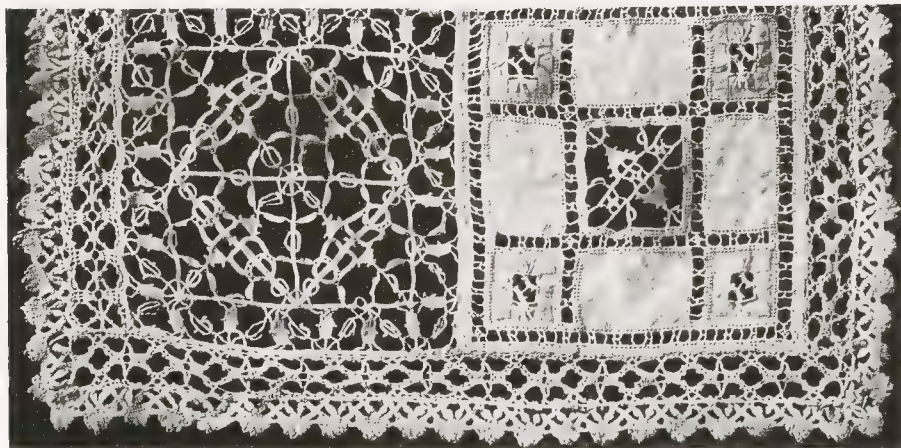
Nos. 201, 202 -- Prop. of author. No. 203 -- Baldini, Florence. Nos. 204, 205 -- Pilot, Leghorn.  
No. 206 -- Baldini, Leghorn. No. 207 -- Prop. of author.



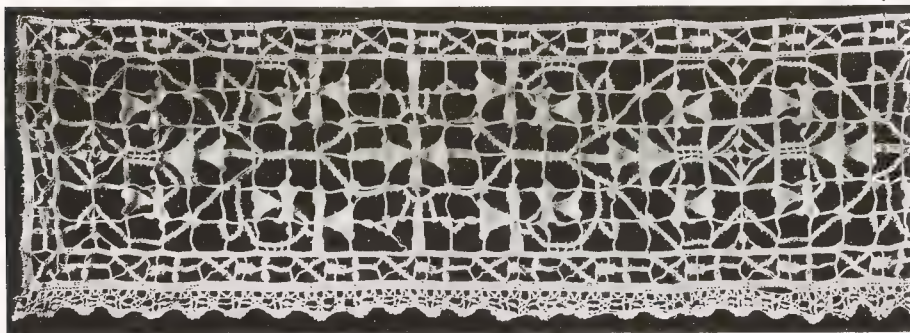


RETICELLO — XVI CENTURY.

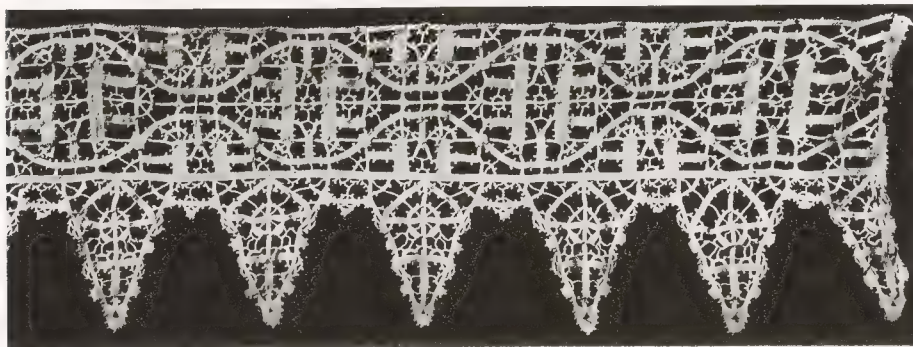
208



209



210



Squares, insertions and points.

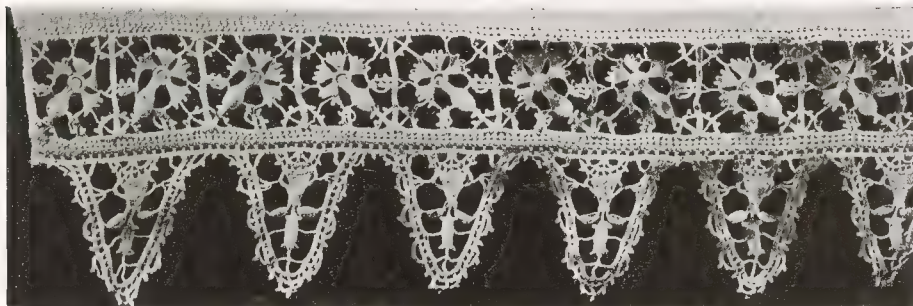
No. 208 — Levier, Florence. Nos. 209, 210 — Amari, Florence.



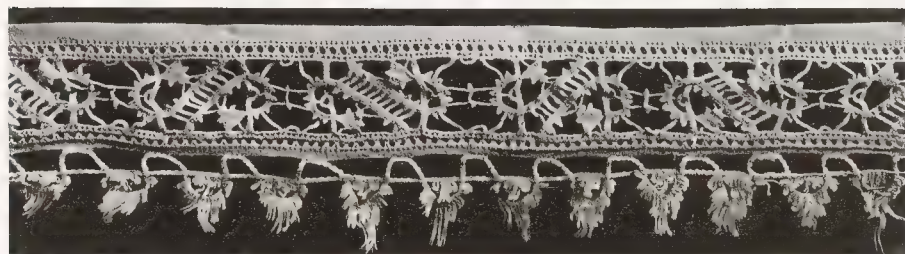


RETICELLO — XVI-XVII CENTURY.

211



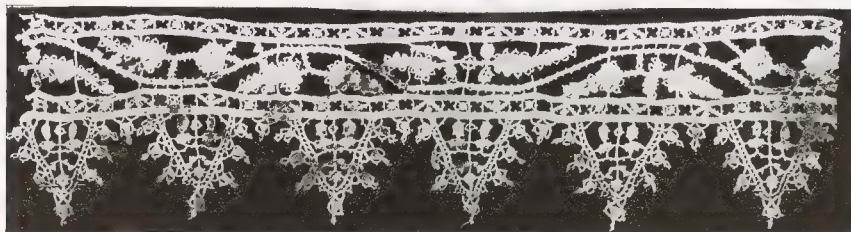
212



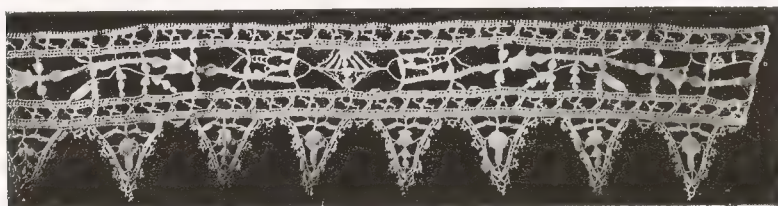
213



214



215



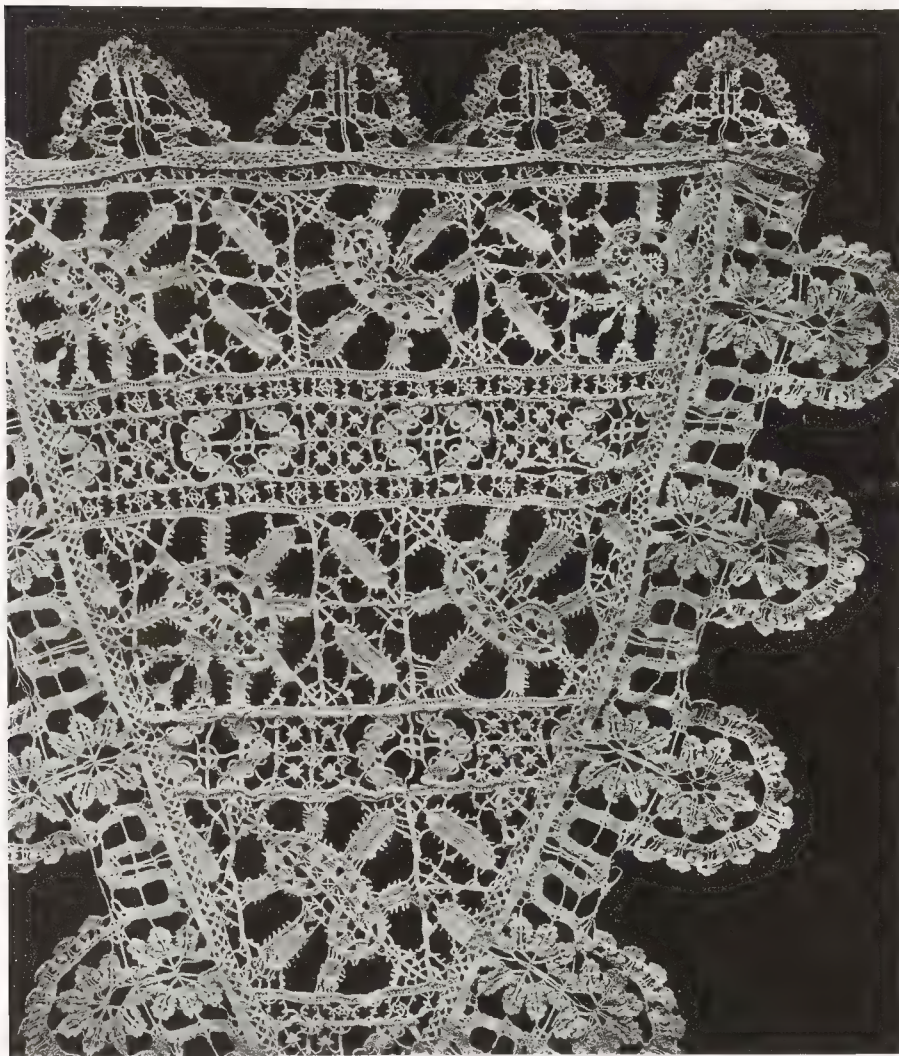
Five insertions and edgings.

Nos. 211, 212 — Tranquilli, Ascoli Piceno. No. 213 — Ciccolini, Macerata. No. 214 — Jesurum, Venice. No. 215 — Rucellai, Florence.



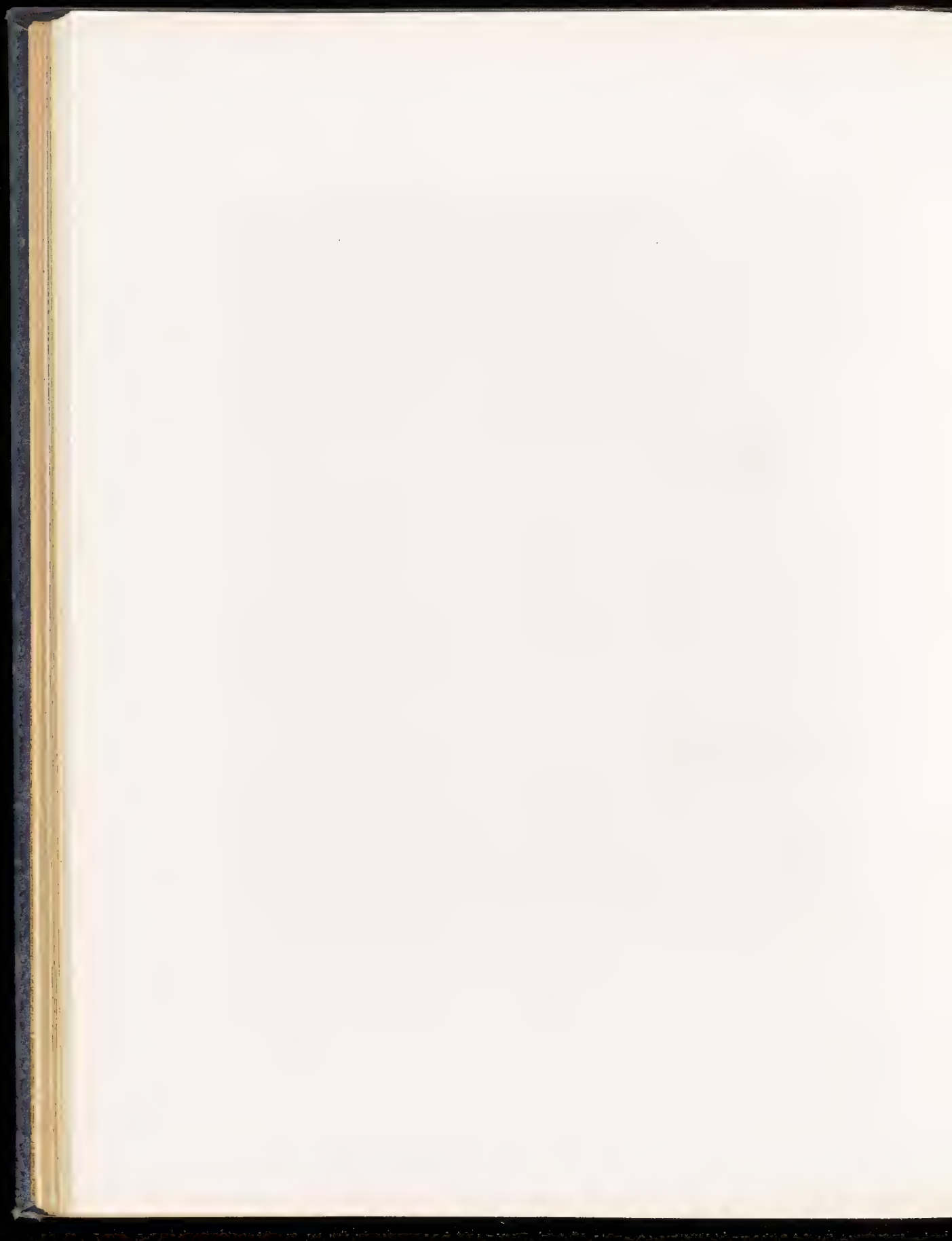


RETICELLO — XVI CENTURY.

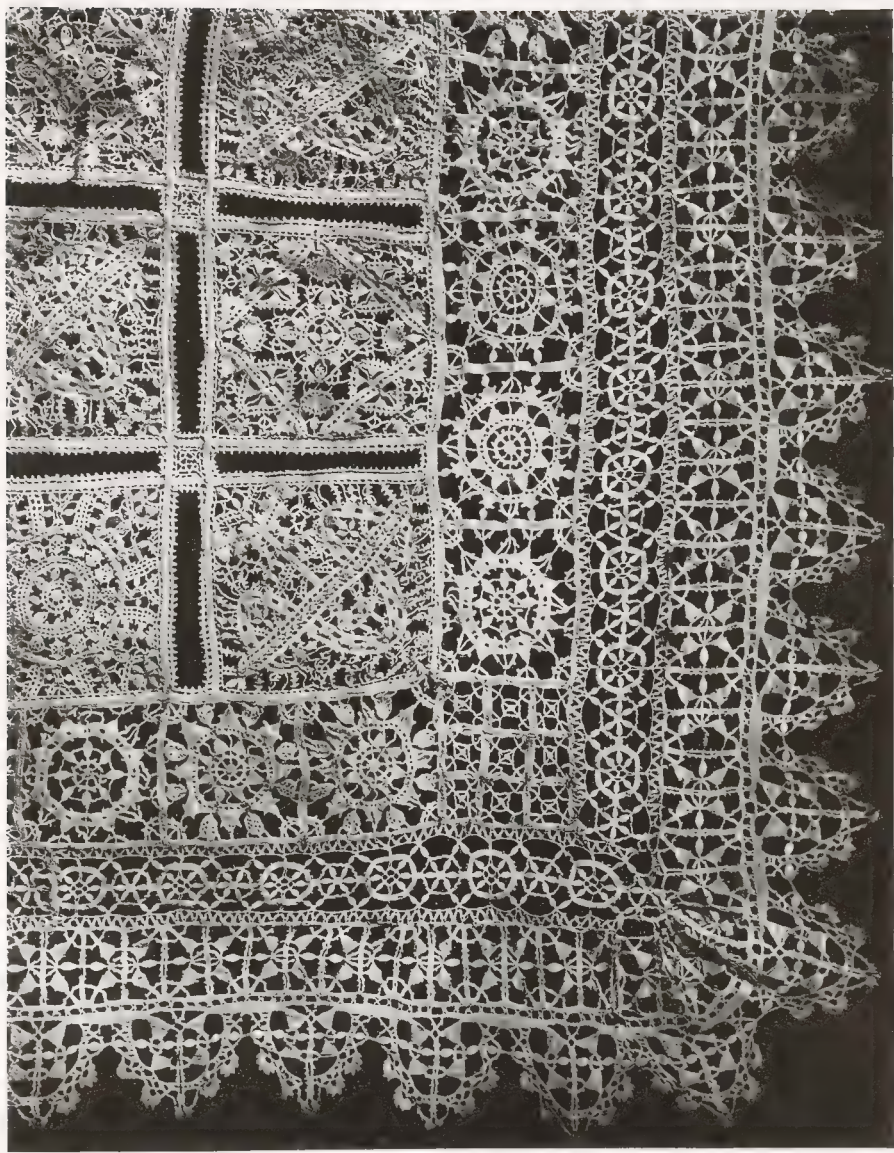


No. 216 — *Reticello* insertion. The edging is bobbín-made.

Bargagli, Florence.







No. 217 — Coverlet in *reticello*. Inner part is original. The two outer insertions and the edging are bobbin-made.  
Levier, Florence.

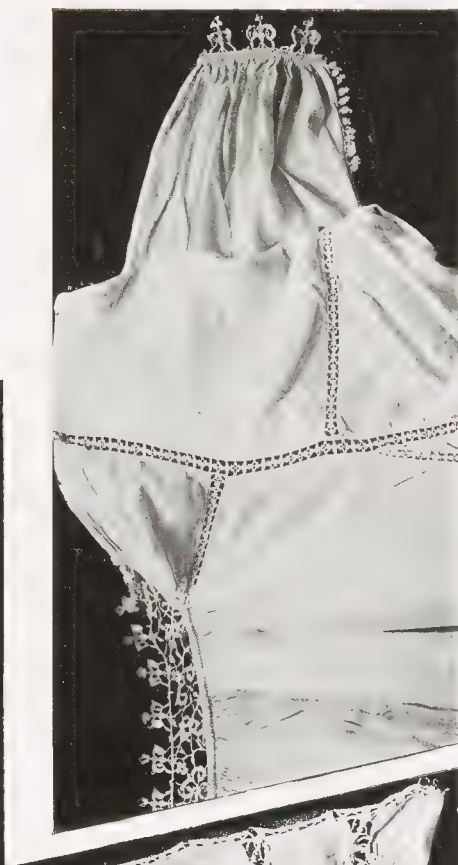




218



219

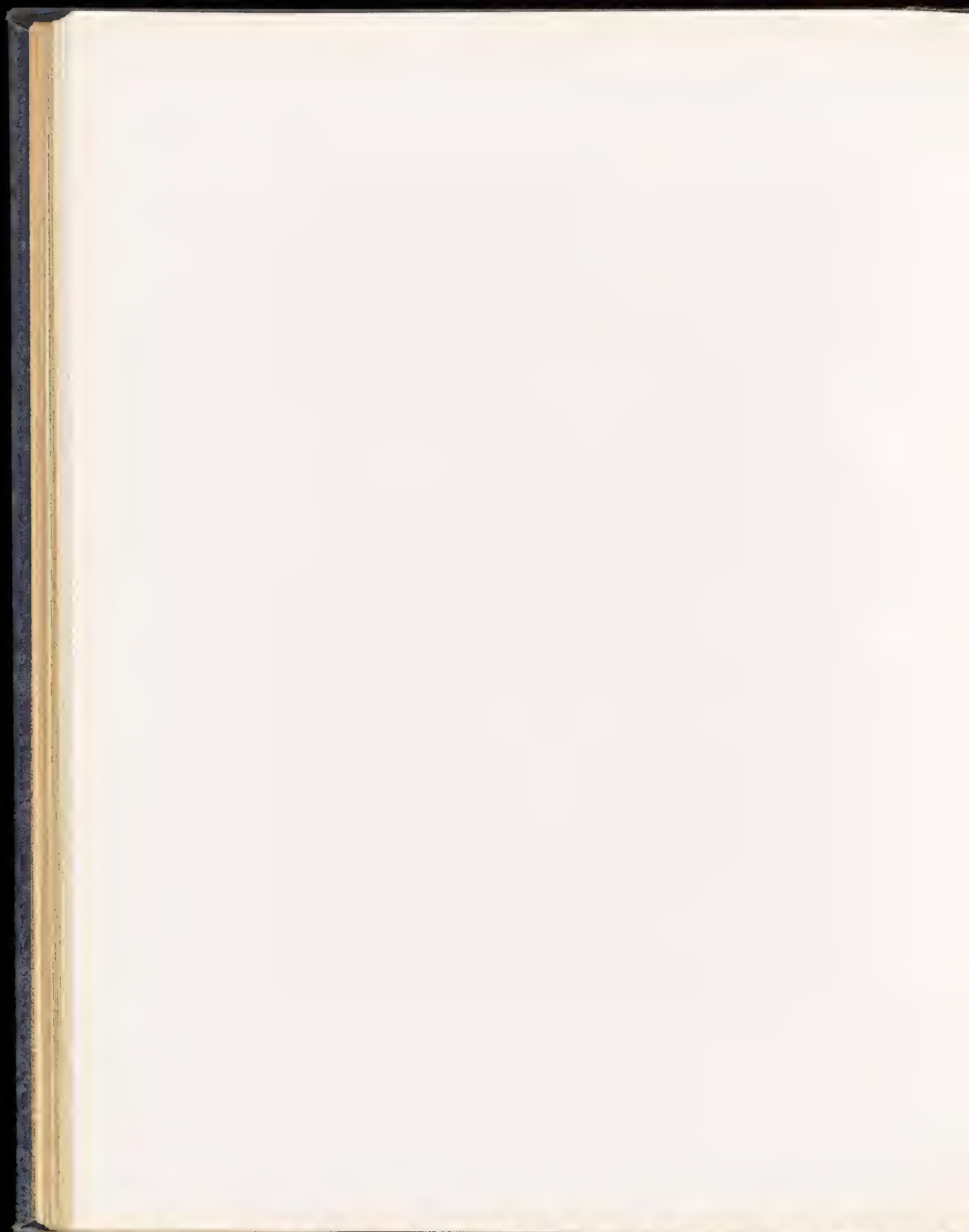


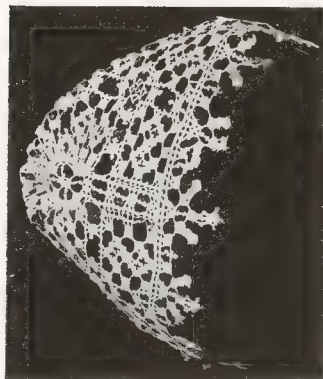
220

Two original shirts.

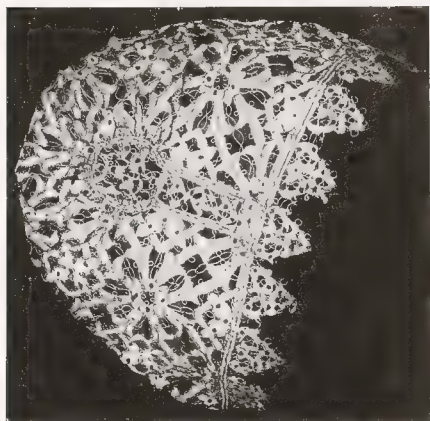
No. 218 — With *reticello* insertion and edging, the seams hidden with ivory-stitch.  
Nos. 219, 220 — With *reticello* insertion and edging, seams hidden with bobbin-insertion. Ciccolini, Macerata.







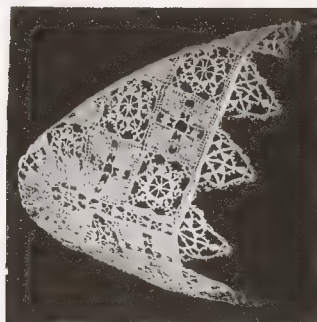
221



222



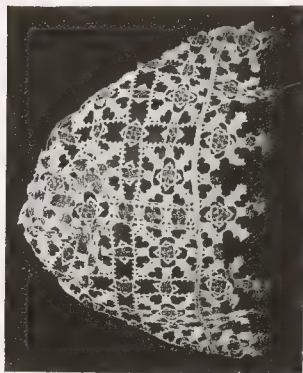
223



224



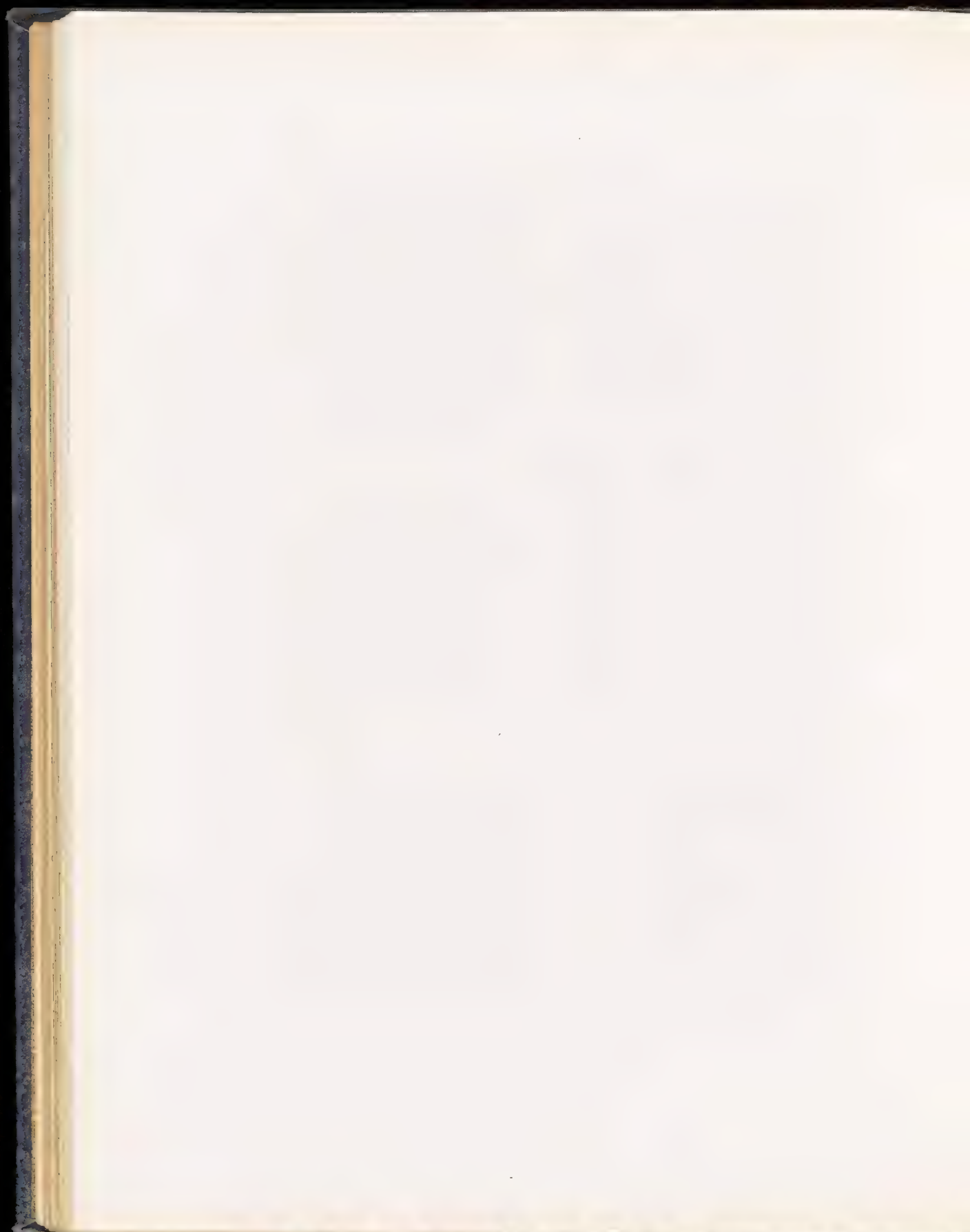
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226

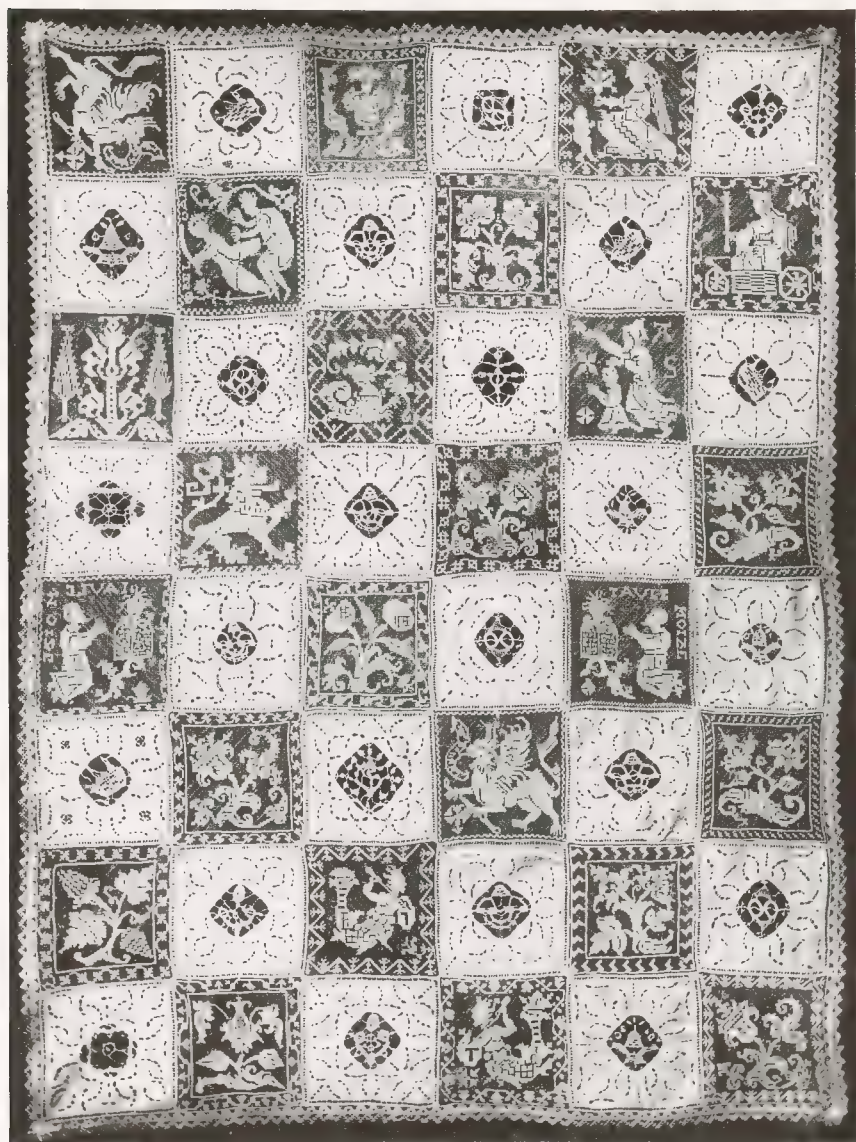
Six Caps.

No. 221 — *Reticello*. No. 222 — Cut linen and gold thread. No. 223 — Ivory stitch. No. 224 — *Reticello* and embroidery.  
No. 225 — Satin and curl stitch on transparent linen. No. 226 — *Reticello*, white and gold.  
All Antolini, Macerata.





RETICELLO — XVI-XVII CENTURY.



No 227 — Tablecover in laces squares with figures, heraldic designs, and flowers, alternating with squares of pierced linen and *reticello*. Very fine linen. Original composition.

Errera, Venice.





RETICELLO — XVI-XVII CENTURY.

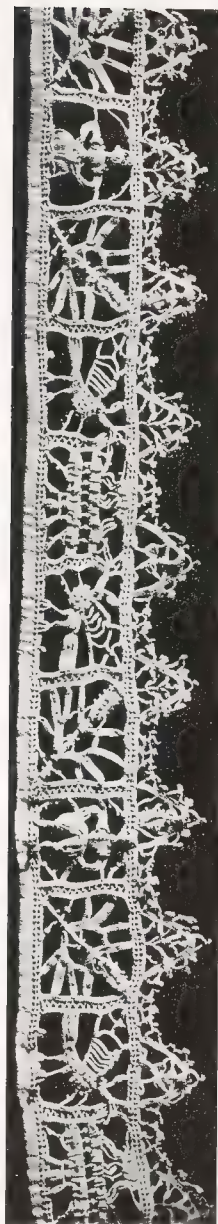


No. 228 — Detail of a coverlet of squares of pierced linen and *reticello*, alternating with squares of figured lacis: an alchemist, a falconer. In the *reticello*, an eagle, a winged lion.

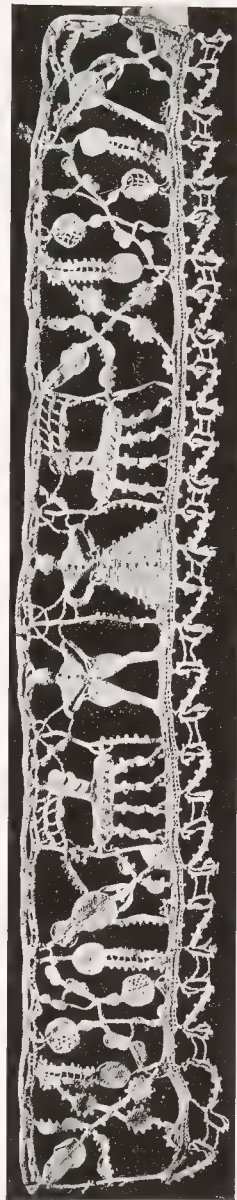
Amari, Florence.







229



230



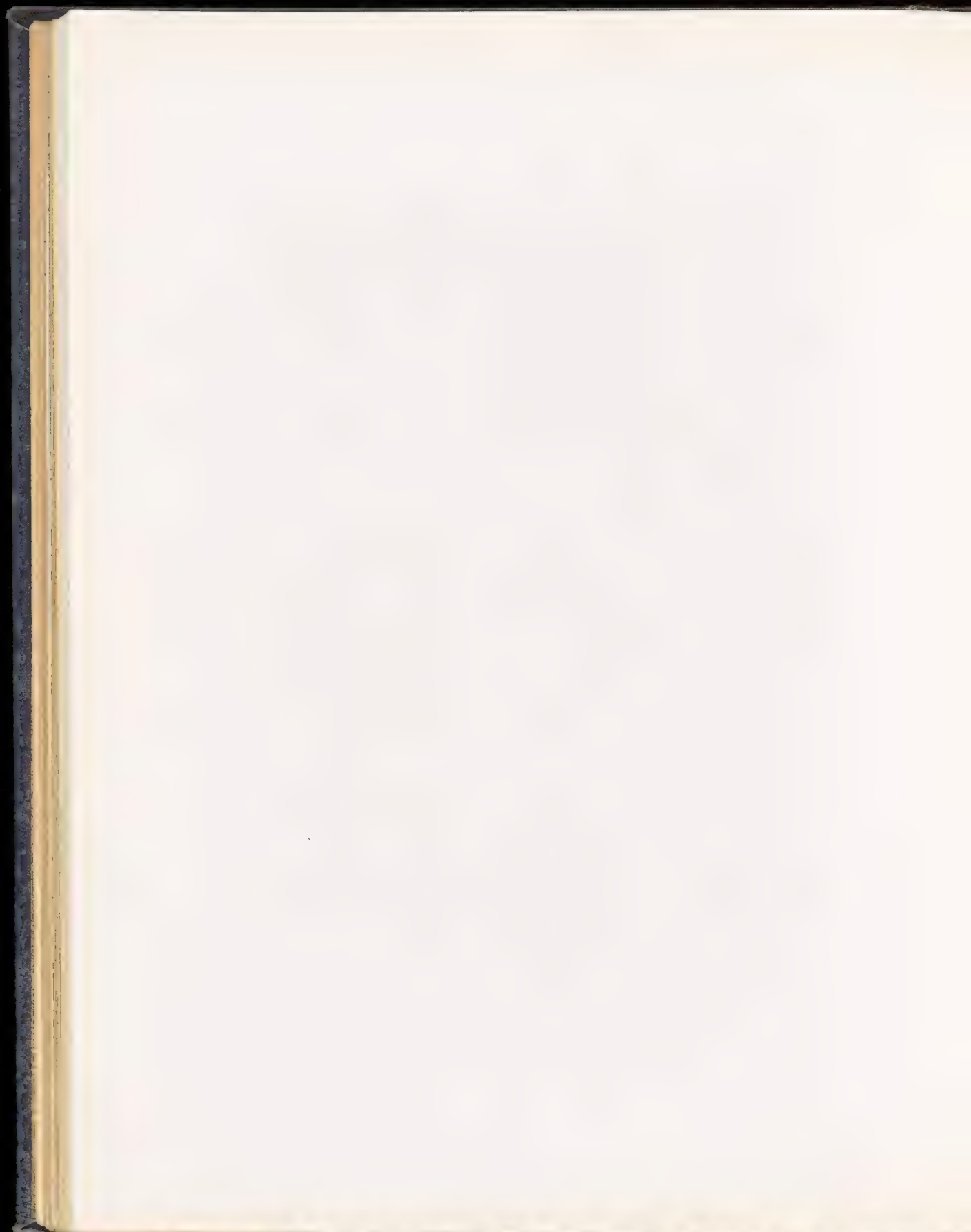
231



232

Four insertions in figured *reticello*.

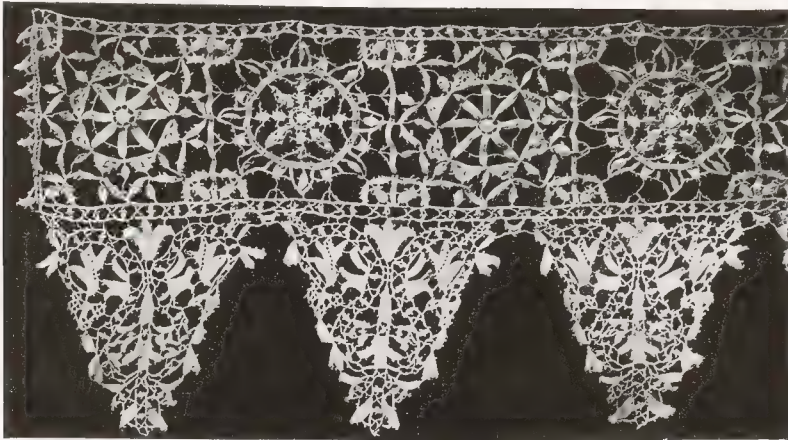
No. 229 A woman, a tree, a man, Sermoneta, Florence. No. 230 - A pomegranate, a stag, a lady, a knight, South Kensington Museum, London.  
No. 231 - A woman, a stag, a man, Rucellai, Florence. No. 232 - Little birds, Prop. of author.



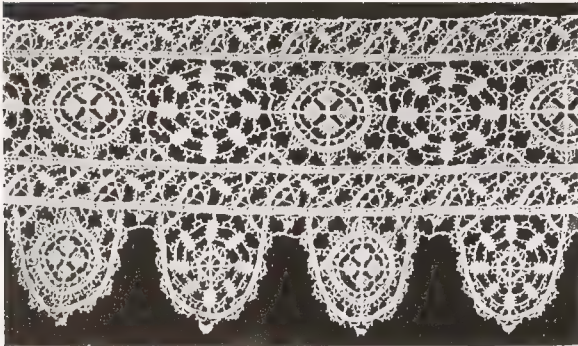


RETICELLO — XVI-XVII CENTURY.

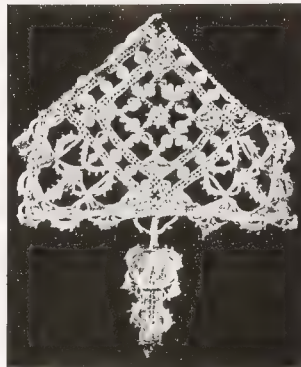
233



234



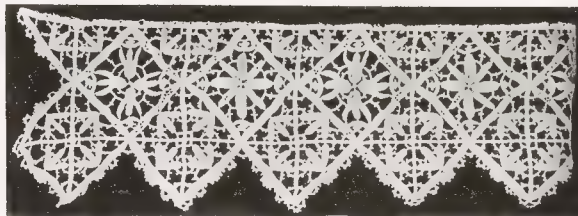
235



236

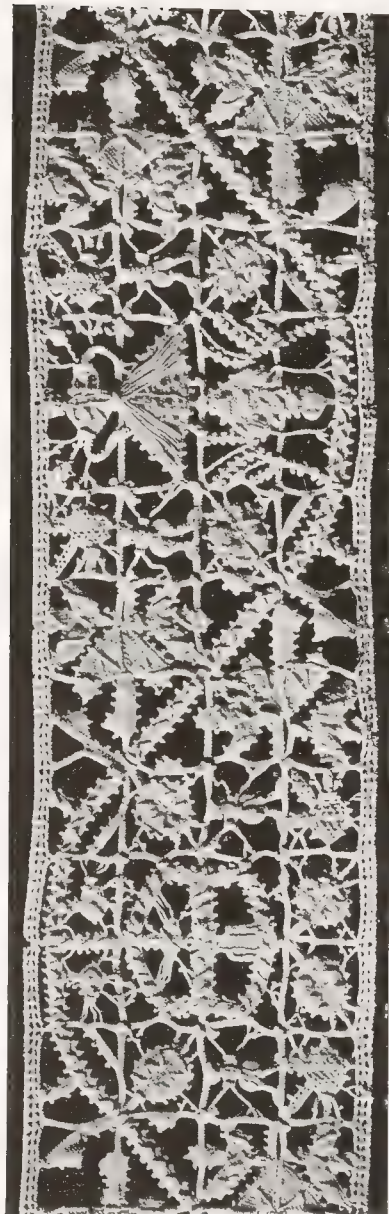


237

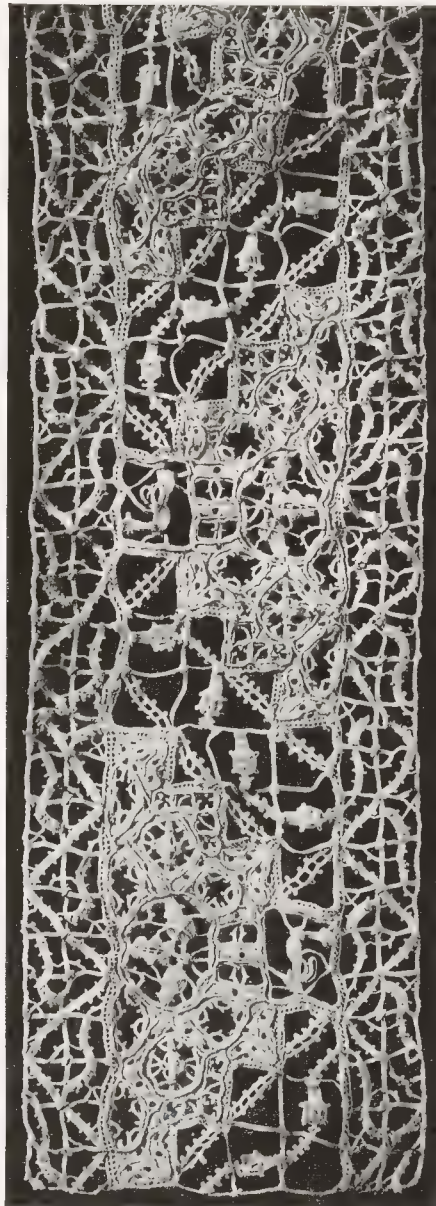


- No. 233 — *Reticello* insertion and edging of *punto in aria*. Civic Museum, Venice.  
 No. 234 — *Reticello* insertion and edging. Amari, Florence.  
 No. 235 — Fragment of *reticello* with needle-made tassel. Civic Museum, Venice.  
 No. 236 — Another fragment in *reticello* and cut linen. Rucellai, Florence.  
 No. 237 — *Reticello* edging. Carretto, Turin.





238

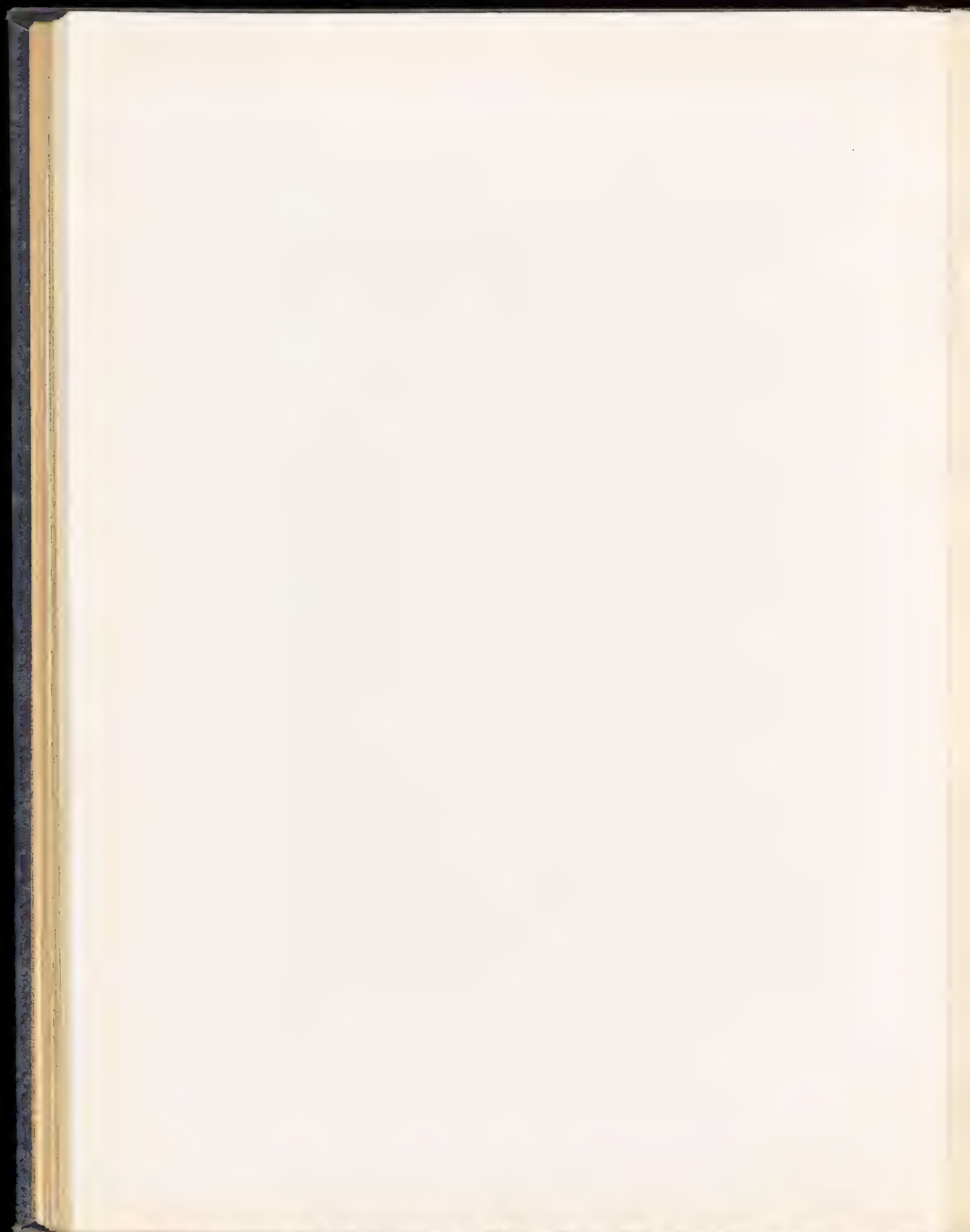


239

Two insertions (Transition from *reticello* to *punto in aria*).

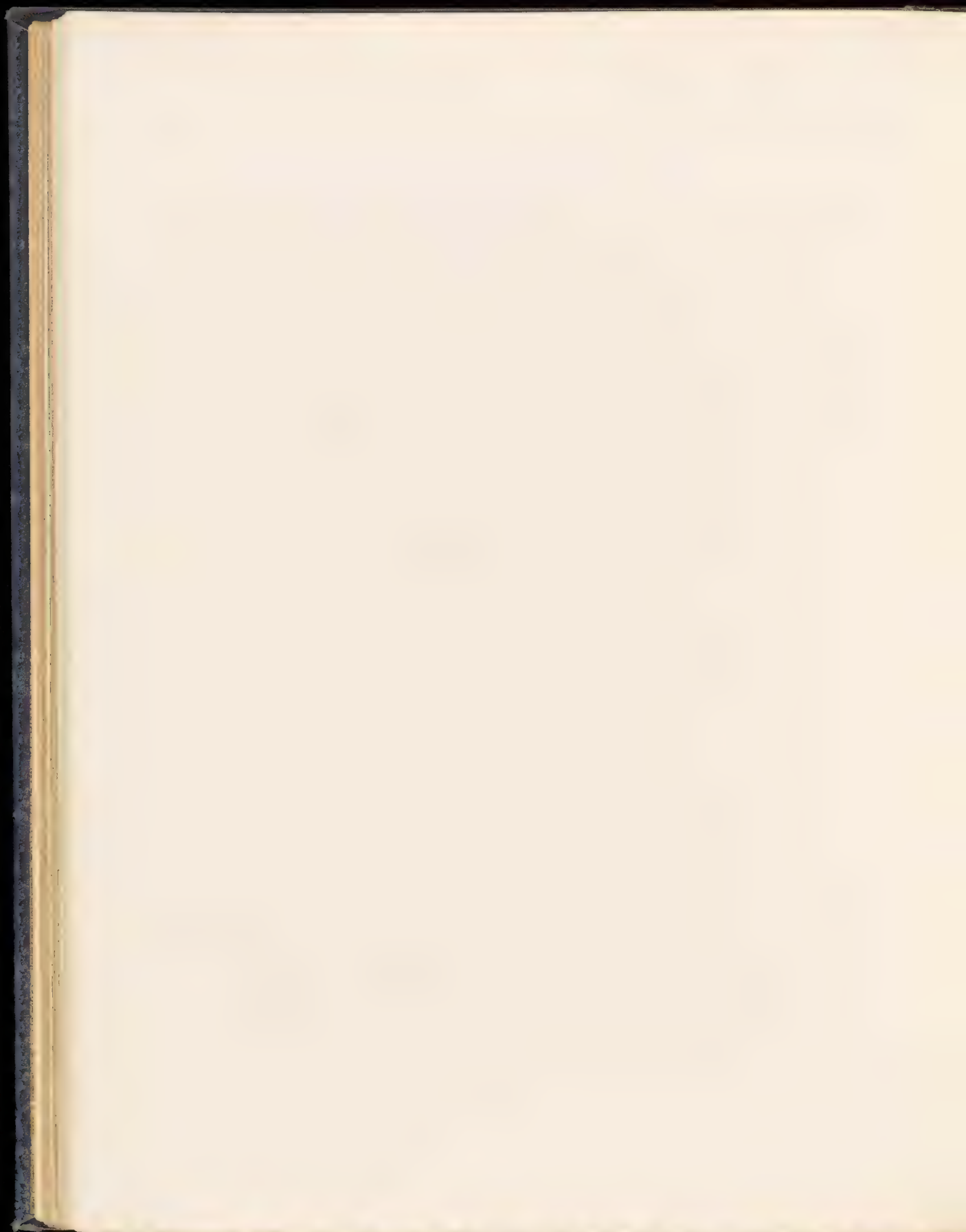
No. 238 — On the network of the *reticello* is a design in *punto in aria*: a lady, little knights. Doria Pamfili arms with the three hills and a dove. Sermoneta, Florence.  
No. 239 — *Reticello*, and (on that portion of the linen which is not cut) embroidery in satin and curl stitch. Sugino, Bologna.





III.

PUNTO IN ARIA.







No. 240 — Inlaid Altar-front by G. Fassi, imitating Venetian Rose-Point, 1633. Church of San Niccolò, Carpi.

## PUNTO IN ARIA.



*TITCH in the air* : there is a touch of the extravagance characteristic of the period in the term, even though, when it first made its appearance in 1528 in Tagliento's long list of the stitches in which his designs should be carried out, the thing corresponded to the name. The writer was evidently referring to a *punto in aria* for embroidery ; that is to say, a design held to the linen by its two extremities only, and rather woven « in the air » than embroidered on the linen. Some few instances of this stitch, from which is derived the name of the most beautiful and characteristic form of Italian lace, are found in ancient pieces of embroidery (Nos. 241, 242). In the lace, on the other hand, thread is woven something like a little cord over the design traced on parchment, accentuating the outline firmly and precisely : when this is finished, the design is filled in with button-holing and various mesh-stitches ; then over the web resulting from this (resting upon nothing, *in aria*) a close, fine button-hole stitch is sometimes used to emphasise the design still further. The work is detached by passing a thin knife-blade between the parchment and the linen

with which the parchment is lined, and severing the basting stitches, which have served their purpose.

The wonderful and unsurpassable designs for embroidery published in Paganino's *Burato* of 1530, with their griffins, vases, scrolls, flowers, and knots (or *entrelacs*, in which the first sampler-books abound), all the finest XVI century motives, reappear in the drawings of Mathio Pagan, intended for reproduction in *punto in*



Nos. 241, 242 — Design for embroidery taken from Book IV of the *Burato* of A. Paganino.  
Reproduced by Ist. It. d'Arti Grafiche, Bergamo.

*aria*. As in the manuals of Passerotti, Somasco, and Ostaus, so in Pagan's pages the *punto in aria* designs are laid upon a wide-meshed net-work not unlike the groundwork of *punto tagliato* and *reticello* (No. 244). We have discovered some few samples executed in this way, and reproduce them in Nos. 362, 363, 364. But in his Preface to the *wise and virtuous readers* of his *True Perfection of Design*, Ostaus points out that although the illustrations are on one scale only, they may easily be enlarged or reduced according to the taste of the embroidress. Vecellio gives the same indication with the diagram here reproduced (No. 245). Whence we may conclude that although anybody might reconstruct the design on squares of different dimensions, such a method was not obligatory, but merely a matter of personal





No. 243 — XVI century. Embroidery in *punto in aria* and *reticello*.  
 (The embroidery in reddish thread is executed without being carried through to the back, except in the case of the first stitches on which the matting-stitch is afterwards executed). Squares and insertion of *reticello*. The edging is in *punto in aria*. Cantoni, Milan.



taste; the designer left full liberty to the worker; she was free to select her stitches and alter the dimensions of the pattern; as Vecellio himself says in his fourth book, she might compose her own design, « taking an ornament from here, or a rose from there » or follow the advice of Parasole: « if anything be lacking in these patterns, add it for yourselves with your needles ».

During the XVI century the needle demanded its part in the free and joyous



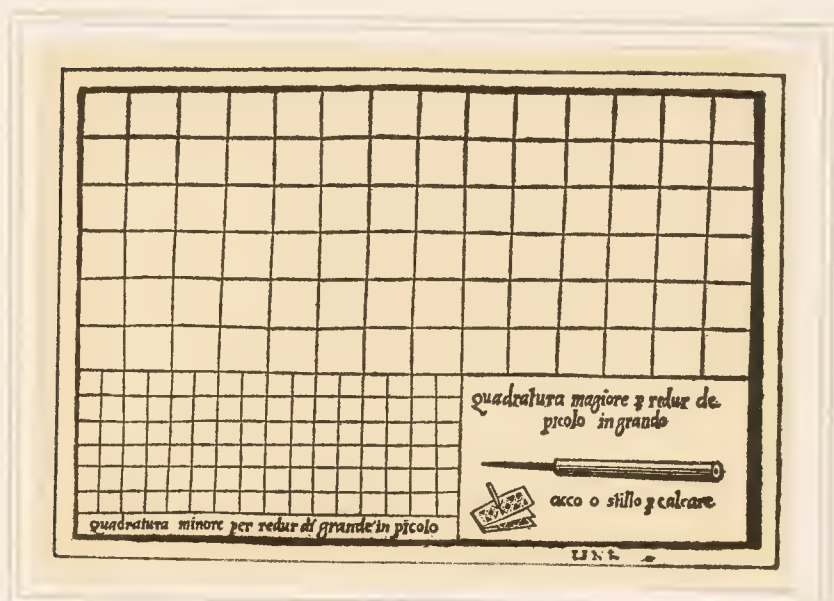
No. 244 — Design for *punto in aria* or cut work, taken from the *Vera Perfezzione* of Ostaus. Venice, 1561.  
Reproduced by Ist. It. d'Arti Grafiche, Bergamo.

production of beauty, and nothing is more difficult than to find a piece of old lace copied accurately from the pattern, or two pieces exactly similar in execution. On one occasion we came across some lace of the greatest perfection enclosed in a glass case, and judged it to be of inestimable age and value: comparing a photograph of it with one of Vecellio's designs, we found to our amazement that it was identical in every detail; this raised doubts as to its authenticity; in the sequel it was found to be the work of a very clever lace-maker of the XIX century.



From the second half of the XV century, *punto in aria* appears in documents and pictures as well as in pattern-books.

In the inventory of goods belonging to G. B. Valier, Bishop of Belluno, in 1598, mention is made of « five pieces of bed-furniture in *punto in aria*.... ancient



No 245 — Design wherein is shown how to enlarge or reduce any pattern. From the *Corona* of Vecellio. Venice, 1595.

work, and pillows of the same work and ten table-cloth-trimmings.... ». And in 1616 the overseers of Poms deemed it prudent to prohibit *punto in aria* under a penalty of 200 ducats for each transgression. So rapidly did it attain popularity and become an item in the incredible luxury of the Venetian nobles!

Pictures tell the same tale. Fine workmanship and purity of design are conspicuous in the lace painted by artists of the late XVI century in portraits both of ladies and gentlemen (No. 246). It is unnecessary to give dates and authorities for such multitudinous examples; lace had become one of those superfluities which are

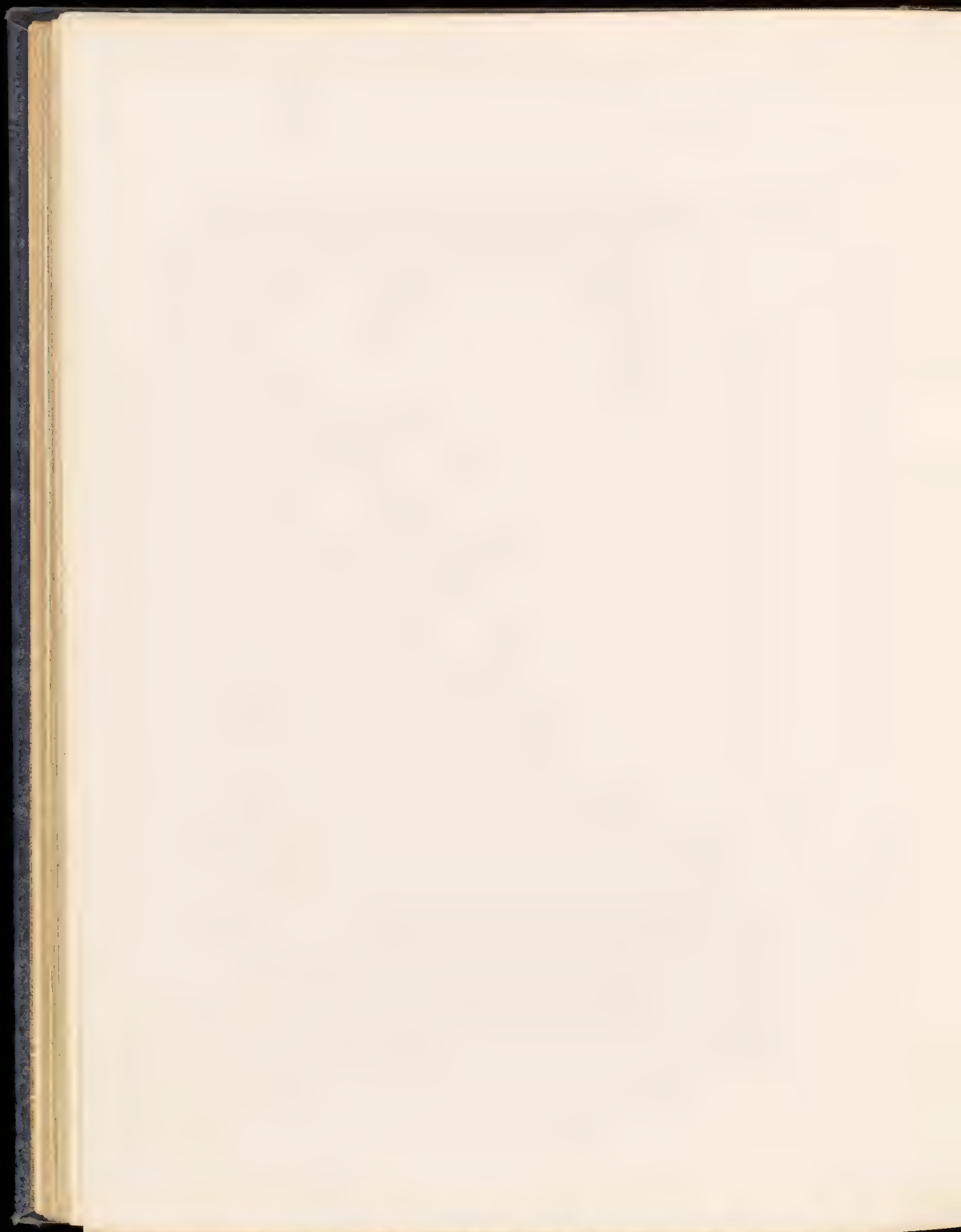



No. 246 — Large collar of *punio in aria*.  
From the Portrait of an unknown Woman by Pourbus.  
Modena Gallery. Photo. Anderson.





No. 247 — Collar of embroidered linen with edging of *punto in aria*.  
Portrait of Bianca Cappello, 1575.  
Uffizi, Florence. Photo. Alinari.





No. 248 — High wired collar in *punto in aria*.  
Portrait of Maria de' Medici by Scipio Pulzone.  
1610. Pitti Gallery, Florence.













No. 249 — Another high wired collar in *punto in aria*.  
Portrait of Maria de' Medici. Uffizi, Florence.  
Photo. Alinari.



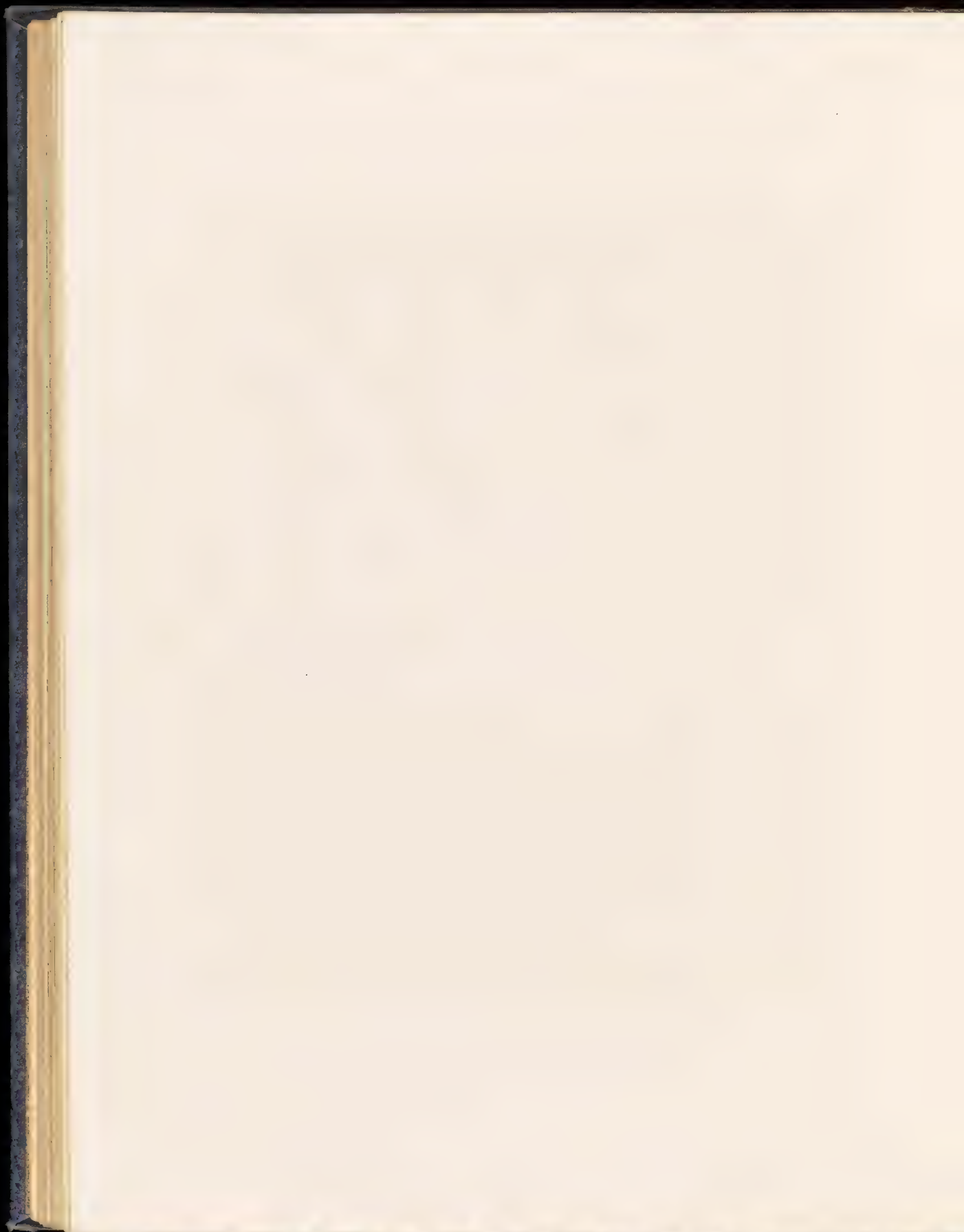
No. 250 — Ruff and bodice trimming of *punto  
in aria*.

Portrait of Anne of Austria. 1610. Uffizi, Flo-  
rence. Photo. Alinari.



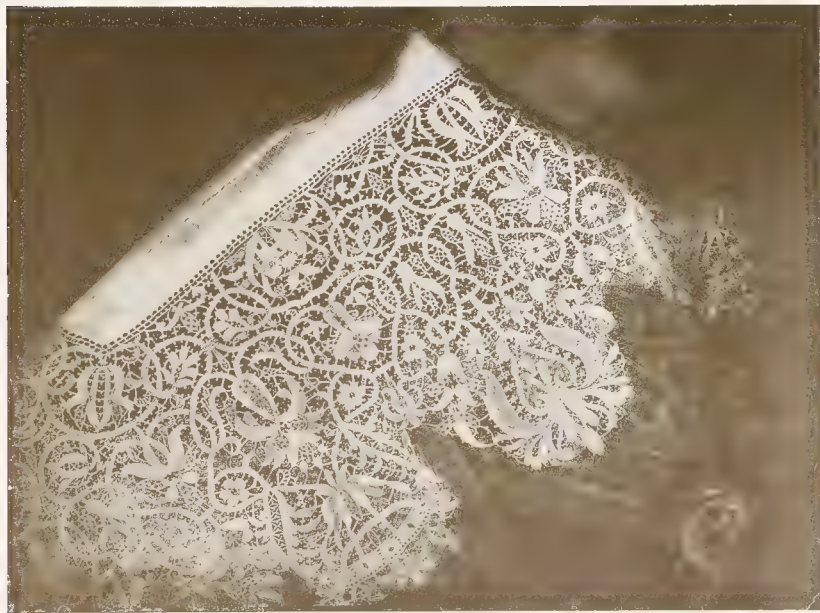








necessaries to the privileged classes, and took its place with pearls, ermine, brocade, embroidery, and examples of the goldsmith's art. Marie de' Medici seems to be prouder of her lace than of any other ornament she wears (Nos. 248, 249).



No. 251 — Collar of *punto in aria*.  
Detail of portrait of Carlo Emanuele, Duke of Savoy (middle of XVI  
century), by G. Garzoni. Uffizi, Florence.



The new work may have been inspired by those admirable white embroideries in which we find insertions of medallions, ornaments, coats of arms, flowers and figures in *punto in aria*. One Venetian family possesses a table-cloth adorned with diagonal strips and a wide border which seems to me the most perfect and sumptuous work of this description I have ever seen (No. 252). Satin-stitch outlined with a little cord alternates with curl-stitch and *reticello* in the graceful roses which enframe the strips; in the larger voids of the cut linen is a beautiful design of *punto in*

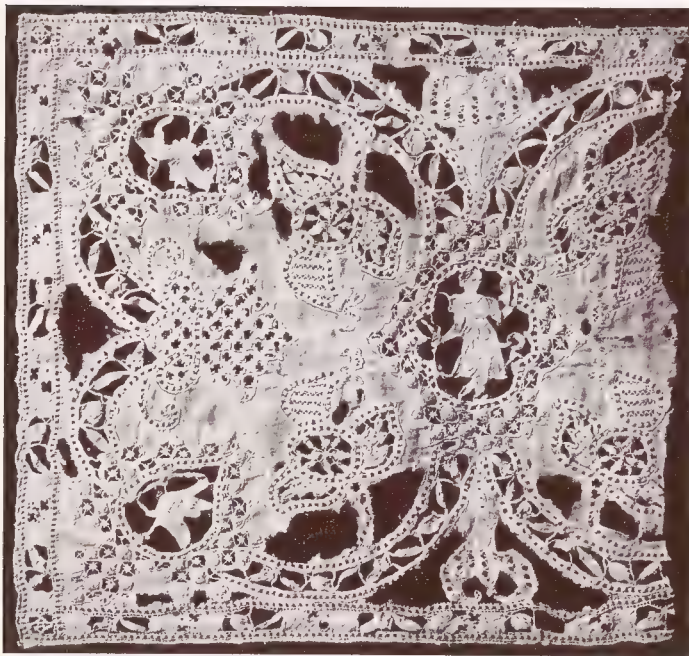


No. 252 — XVI century. Table-cover of ivory tinted linen, with diagonal strips and border embroidered in curl and satin stitches combined with *reticello* and *punto in aria*. Edged with macramé fringe with figures. Errera, Venice.



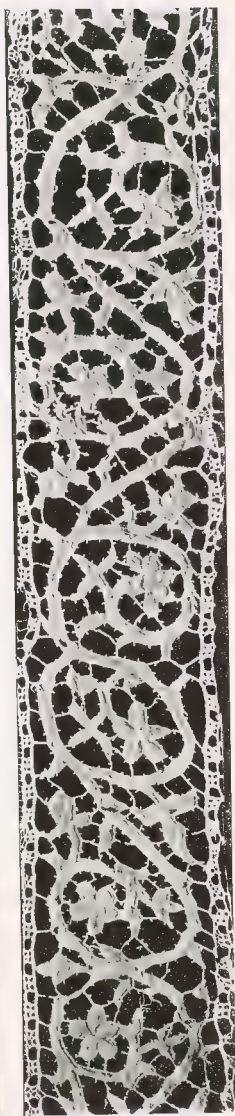


No. 253 — XVI century. Border with embroidery, *reticello*, and *punto in aria*. Rucellai, Florence.



No. 254 — XVI.XVII century. Fragment of embroidery, *reticello*, and *punto in aria*. The complete design showed a quadrilobe of linen (outlined by the *reticello* insertion) with figure of dancing-girl in centre, leaves, flowers, and other devices in *punto in aria*, lacis, and little cords. Here and there the linen is too much worn to show the design clearly. Guggenheim, Venice.





No. 255 — Cut linen embroidery from a design for *punto in aria*. Church of S. Pantaleone, Venice.

*aria*; numerous perforations and open-work stitches give lightness to the rich composition: round the edge runs a fine macramé fringe with little figures here and there. The table cloth is of white linen, and the embroidery in a very fine warm ivory thread, but neither description nor reproduction can give any idea of the harmonious beauty of this most marvellous piece of work.

Other examples of this sort of embroidery (Nos. 252, 253) are found not infrequently with figures, flowers, animals, and ornaments executed in *punto in aria*, to give lightness to rich embroidery on white linen. Perhaps Vecellio intended his fifth book as a guide to this special sort of work, for he offers it to the usual « most virtuous ladies » for *punto in aria*, *punto tagliato* or *reticello* done on cambric or Rheims linen or on any other kind of linen »<sup>(1)</sup>.

The latter half of the XVI century saw the invasion of design by a fanciful spirit, which sought inspiration in all the beautiful objects by which Venetian women were surrounded. Aided sometimes by embroidery, lace was made to reproduce the pomegranates and artichokes proper to brocades and cut-velvets, the friezes of carved or painted chests, filigree, wrought-iron, and carved ivories. With unerring precision, the needle traces designs which, repudiating geometric conventions, delight in scrolls, branches, leaves, flowers, fruits, little birds and human figures. Sometimes our lace-makers found inspiration in such things as intricate branches of coral and seaweed, and the spirals of shells and other marine objects, though they did not fall into

(1) *Corona delle nobili et virtuose donne*. Libro quinto. (Venetia, appresso Cesare Vecellio. Reproduction Ongania, 1891). *Rensa* was the linen made at Rheims. It was so fine and so highly esteemed that when Amedeo VI of Savoy visited Paris in 1376, the Queen of France gave him some sheets of Rheims linen, and the robes of the Doges of Venice were made of *rensa*.

that slavish imitation which spoils so much of the work of foreign lace-makers; the Italian women were guided by their own sure sense of decorative beauty and harmony.

*Punto in aria*, the most Italian of laces in its discreet and aristocratic beauty and its pure design, seems to us the supreme expression of the art. Later, laces



No. 256 — Border of cut linen round table-cloth in picture by Paul Veronese « Supper in the House of Levi ». Accademia, Venice.

became much richer and finer, but they were no longer so perfect in style, in clarity of design and graceful sobriety of execution, as *punto in aria* properly so called.

The title *punto in aria* might be generically applied to all needle-laces whose designs are independent of linen, are not raised and have no background. But denominations and nomenclature are very difficult to determine. Our art is dignified by no acknowledged literature, and the artists who published patternbooks either gave no designations, or gave them somewhat at random.

Names had a precise signification only when they were used for the first time

to designate some new kind of work. From *fili tirati* (drawn threads) to *punto tagliato* (cut stitch), *reticello* (mesh work) and *punto in aria* (stitch in the air) we can follow the road easily, and words are descriptive of things. Later, they become as confused in the mouths of the workers as in the directions of the designers, and the confusion reached its height when our Venetian laces were disguised under French names: « point à la rose » or « gros point de Venise ».

The first *punto in aria*, of which we have spoken, was succeeded by the so-called *punto tagliato a fogliami* (Rose Point or gros Point de Venise) first mentioned in Mathio Pagan's *Honesto Esempio*. But this is dated 1550, when *punto tagliato a*



No. 257 — Cut linen with foliage pattern in relief.  
(Venice, first half XVIII century).

*fogliami* certainly did not mean a lace with relief and an extraordinary richness of complicated stitches and baroque design, an inadmissible progenitor for our pure and simple *punto in aria*.

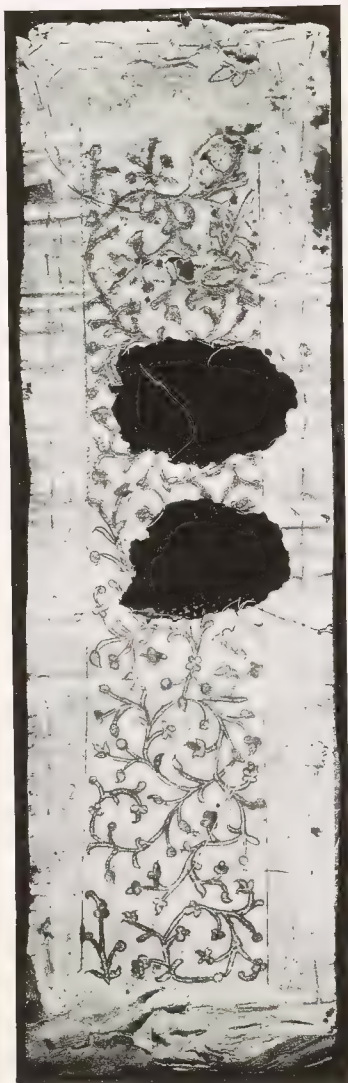
Perhaps here again as in *punto in aria* embroidery gave a name to lace, as it had given it stitches. Indeed in 1550 the name *punto tagliato a fogliami* was already given to that which Franco describes as « tagliatela », which consisted in following a foliage-design, in Renaissance style, with a little gold cord or a button-hole stitch, and cutting away the linen foundation. This simple, effective method is used in many old examples, and is found in pictures of the time (Nos. 255, 256).

Certain is it that only at a later date, at the beginning of the XVII century (until which time *punto in aria* had a flat appearance, or was embellished simply by some little cord in relief), did this work round itself in generous curves more





No. 253 — Round bodice and sleeves heavy Venice Point.  
Bust of Princess Pico della Mirandola by L. Ottoni in the  
Ducal Palace of Mantua.



No. 259 — Work in Venice Point, properly so called, prepared and begun on parchment in XVII century. Antolini, Macerata.

nearly conforming to the taste of the day, become enriched with ornaments sometimes in very palpable relief, and powder the background with light capricious little roses which added greatly to the richness and variety of the whole. In this new and tasteful form, the lace had a tremendous vogue; the lace-makers saw sculptors imitating their ornaments and reliefs; the greater art doing homage to the lesser! At Carpi, the inventor of a kind of marble inlaying, Guido Fassi, made an altar-front unmistakably copied from lace; this he signed, as is the custom with artists who believe their work will redound to their credit (No. 240).

Together with the grave and sober *punto tagliato a fogliami* (Rose Point) so much in request for the dress both of men and women and for the vestments of priests (Nos. 257, 258) the XVI century saw the introduction and speedy popularity of Venetian Point properly so called. Executed in the same way as *punto in aria*, Venetian Point diverges from it to execute branching designs amidst corals and sea-weeds, which sometimes take the shape of some object easily distinguished, and at others are governed by the vagaries of the worker (No. 259). In request among queens and great nobles, Venice Point and *punto tagliato a fogliami* realised fabulous prices. The *Dictionnaire des Précieuses* of 1660 tells us how men wore three frills of lace

on their breeches, paying 7,000 livres for them: and the history of vanity (*masculine*, on this occasion) records such prices as 13,000 scudi for cravats, cuffs, and frills.

It is easy to understand how under such conditions the pastime of wealthy ladies became so flourishing and remunerative an industry throughout the land as to attract the attention of Louis XIV's minister Colbert, and induce him to direct a series of edicts and prohibitive tariffs against our fragile art. But these had no effect; when the price of Venice Point was increased tenfold, people were but the more determined to procure it. In 1665 the astute minister saw the mistake he was making and changed his tactics; instead of striving to keep Venice Point out of his country, Colbert bribed some of the best workers in Venice and Brussels Point to leave their native lands, and settle in France to teach the art of lace-making. Venice sent 30 of her most expert needle-lace-makers, and these were distributed throughout French centres such as Alençon and Argentan, where women were already working at *reseuil* and *pointes coupés* by the end of the sixteenth century.

With one stroke of the pen Colbert transformed the laces of Venice, Genoa, and Ragusa into *French Point*; but he supported this arbitrary act with princely liberality, providing against its degeneracy and decay by severe regulations; not content with making such men as Lebrun and Bailly its directors and furnishers of designs, he enacted that no lace should be made in France save that which should conform strictly to the Venetian type.

Soon an army of 1600 women were at work taking away the occupation of Italy's daughters.

Venice tried to defend herself against the closing of the French markets and this merciless competition by making laws against the emigration of lace-workers, and begging them to redouble their patriotic efforts to produce careful and excellent work; too late, alas! The miracles produced at Venice during the latter half of the XVI century will be shown in this last series of needle-made laces: Rose Point, with large, superbly majestic leaves, comparable to bas-reliefs in ivory, and the light « *rosaline* » lace, exquisite as the finest jewelry on a background of sprigs of various designs (No. 261).

Skill and handicraft have reached the culminating point. Henceforth the great variety of nets and the perfection of relief not only enable workers to draw, but to colour with light and shade, to sculpture ornaments and figures, which thus assume a new precision of outline and even sentiment and expression.

Italy continued the contest for some time. Throughout the XVI century those who wished to acquire the best laces in Europe had recourse to Venice, whose



laces set the standard by which all other work was judged. In 1682, by which time lace-making was flourishing in France, and languishing in Italy, Colbert wrote to the Director of the Works at Alençon « the chief defect is that none of the French lace is so firm and white as the Venetian ».

But these are our last fragments of consolation. From that moment, thanks



No. 260 — Very fine Burano Point, Guggenheim, Venice.

to the iron laws of Colbert and the generous help afforded by the King, Point de France prospered and improved in every way. The most famous French artists designed patterns for lace, which gradually acquired a character of its own, lighter, and more frivolous, but extremely elegant, and admirably adapted to its new uses and its new country. Henceforth delicacy was more prized than beauty. Alençon crowds and strengthens the little groundwork bars until a hexagonal mesh is obtained, which in the the seventeenth century makes way for a net foundation, altering

the lace entirely. The prevailing fashion of frills and flounces favoured the new style of lace, which took even Italy by storm; henceforth her aristocracy prefer the vaporous Alençon and Argentan to the more staid and stately *punto tagliato a fogliami*.

Still Venice stands in the breach triumphant: both she and Burano hotly contest the field with France and Flanders, excelling the foreign laces even with the changed methods, both in fineness and variety.

But the new laces have lost their Italian characteristics; the designs are poor and trite, the execution is monotonous, with prescribed stitches continually recurring in the pattern. There is no touch of individual genius in these works of eye and needle, fine, light and elegant, but far removed from the solid, practical, useful beauty of the best old laces of Italy. Some last few elements of the glorious past linger in the Venetian Point with mesh-work *toile* (No. 261) the combined clearness and richness of which eclipse that Alençon it resembles.

This admirable needle-lace and the lovely *Burano*, with its billowy foundation on which delicate petals are scattered here and there (No. 260), upheld the glory of Venetian Point, until the end of the XVIII century, when it died in splendour.

It died, but it will rise again.

As in the XVI century the modest work of women assisted the great artistic movement of their day, so do their descendants participate in the new sentiment of veneration for those fine arts which were once our glory, doing their utmost to revive the minor forms of art which the needle can create.

Their efforts have been crowned with amazing success. It is barely forty years since the revival of the charming art was initiated, of course in Venice. And once



No. 261 — Burano work properly so-called.  
XVII century. Jesurum.

more, as in the sixteenth century, it was a lady aided by a knight<sup>(1)</sup>, who took needle in hand again, and began to enquire into the secrets of lace-making, devoting time, money, and enthusiasm to an enterprize which at the time may well have appeared hopeless. These two pioneers are dead, but their work lives, and enjoys the most wonderful results. Throughout Italy, among women of the aristocracy, the middle classes, the populace, and even among the women of the fields, faculties that seemed for ever dead have burst into new and fruitful life. Every district sees its women once more intent on their traditional work, and henceforth it may be claimed that there is no antique work, however delicate and complicated, which some among our modern lace-makers could not reproduce.



No. 262 — Venice Point on net foundation.  
XVIII century. Carretto, Turin.

(1) Contessa Adriana Marcello and Paulo Fambri.

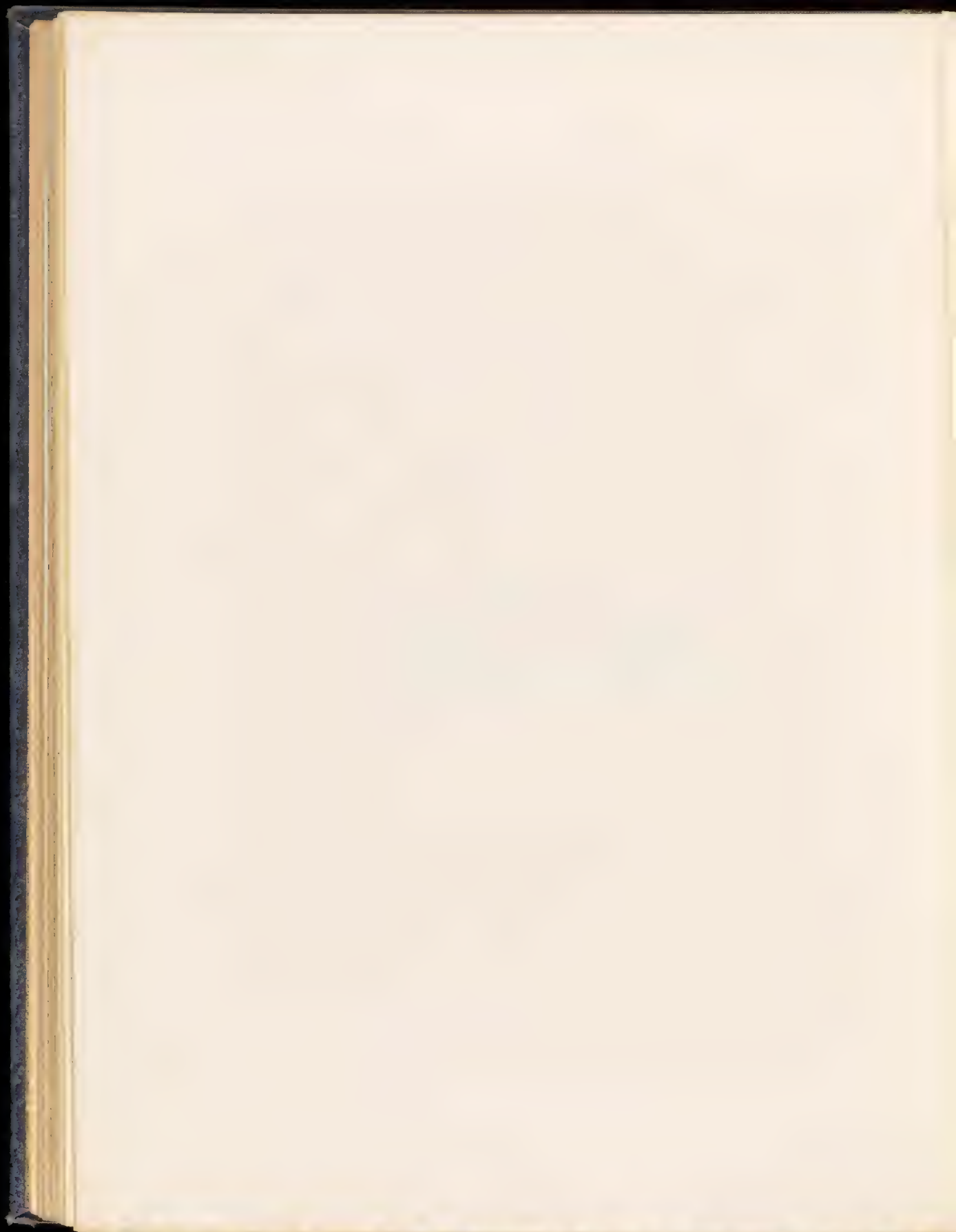


III.

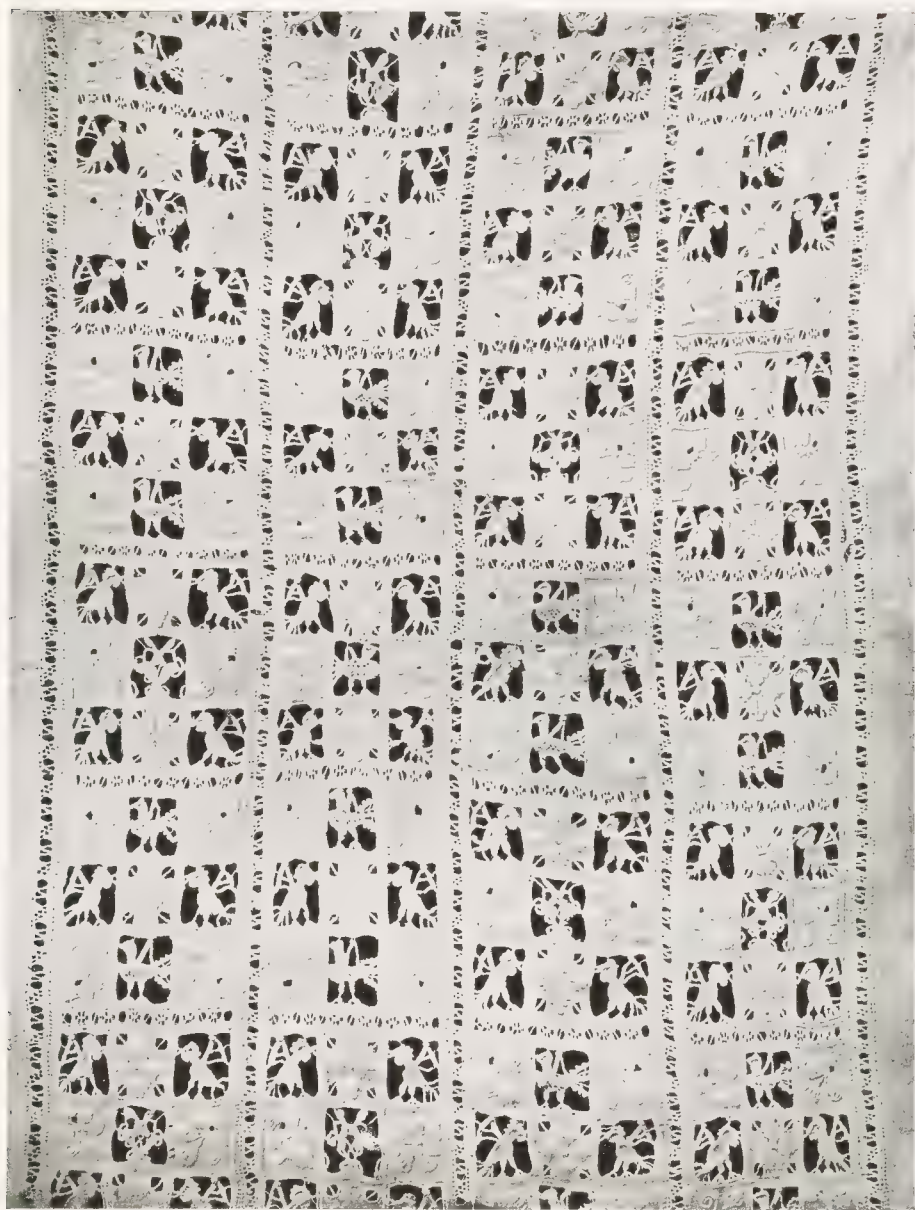
PUNTO IN ARIA.

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PLATES.



PUNTO IN ARIA — XVI CENTURY.



No. 263 - Original pillow-slip in little squares of linen embroidered in satin and curl stitch, alternating with figures of chickens in *punto in aria*.

Sangiorgi, Rome.



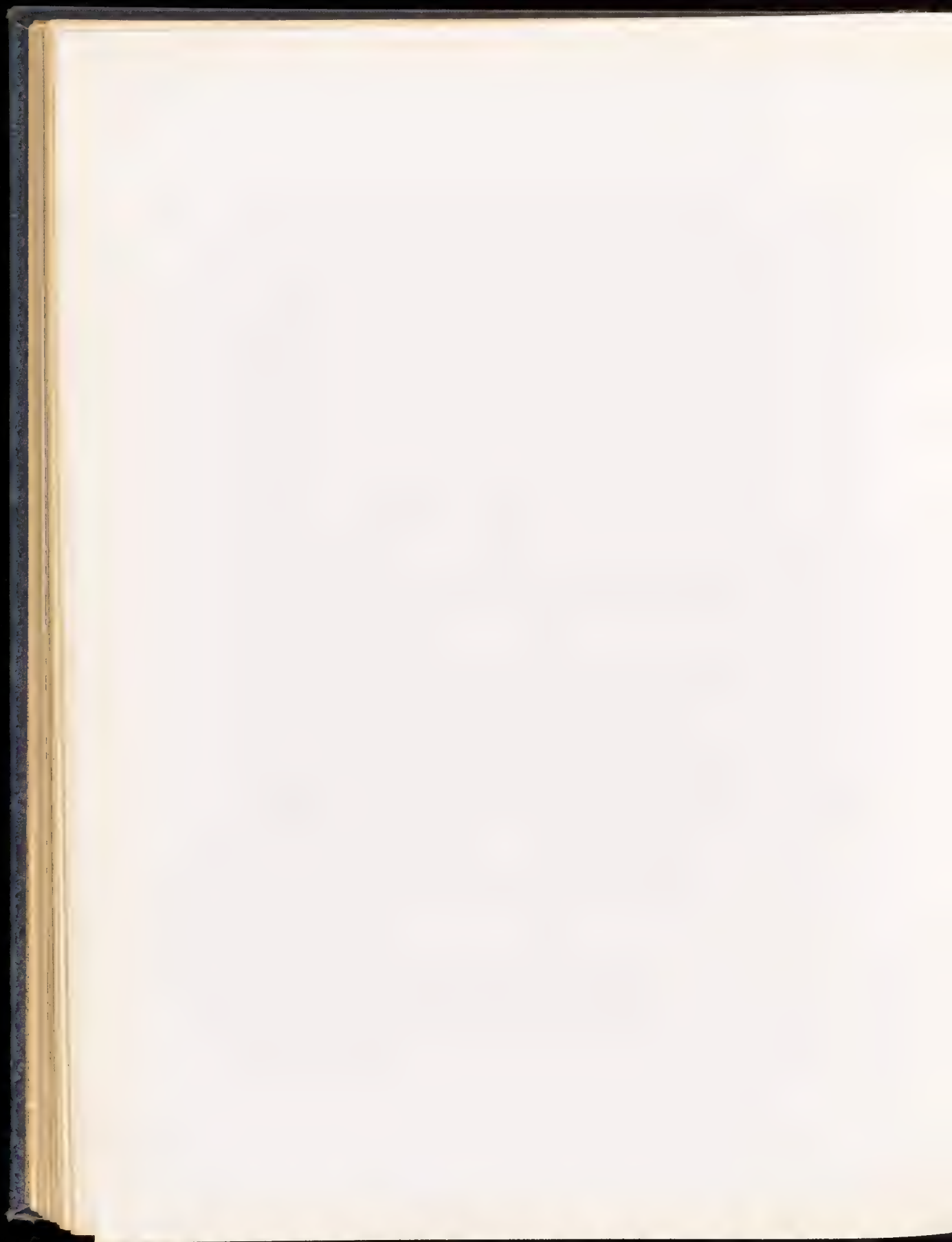


PUNTO IN ARIA — XVI CENTURY.



No. 264 — Chalice-veil of fine linen. In centre, among rays of light the sacred monogram, surrounded by the words, IN NOMINE JESU. The edging is bobbin-made.

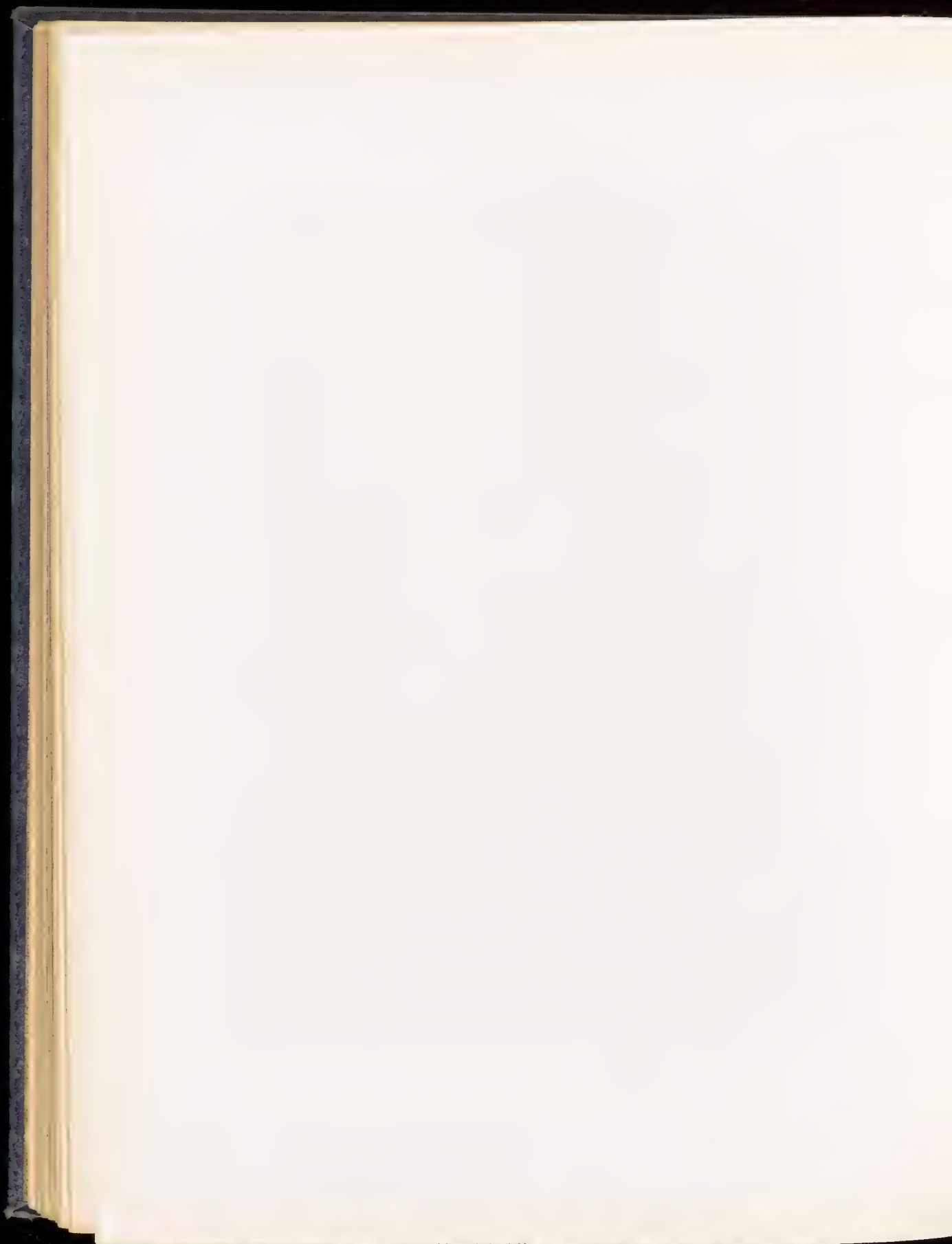
Siena Exhibition, 1904.







No. 265 — Original coverlet with border and points. Two animals confront each other before a vase of flowers. Actual size.  
Sangiorgi, Rome.

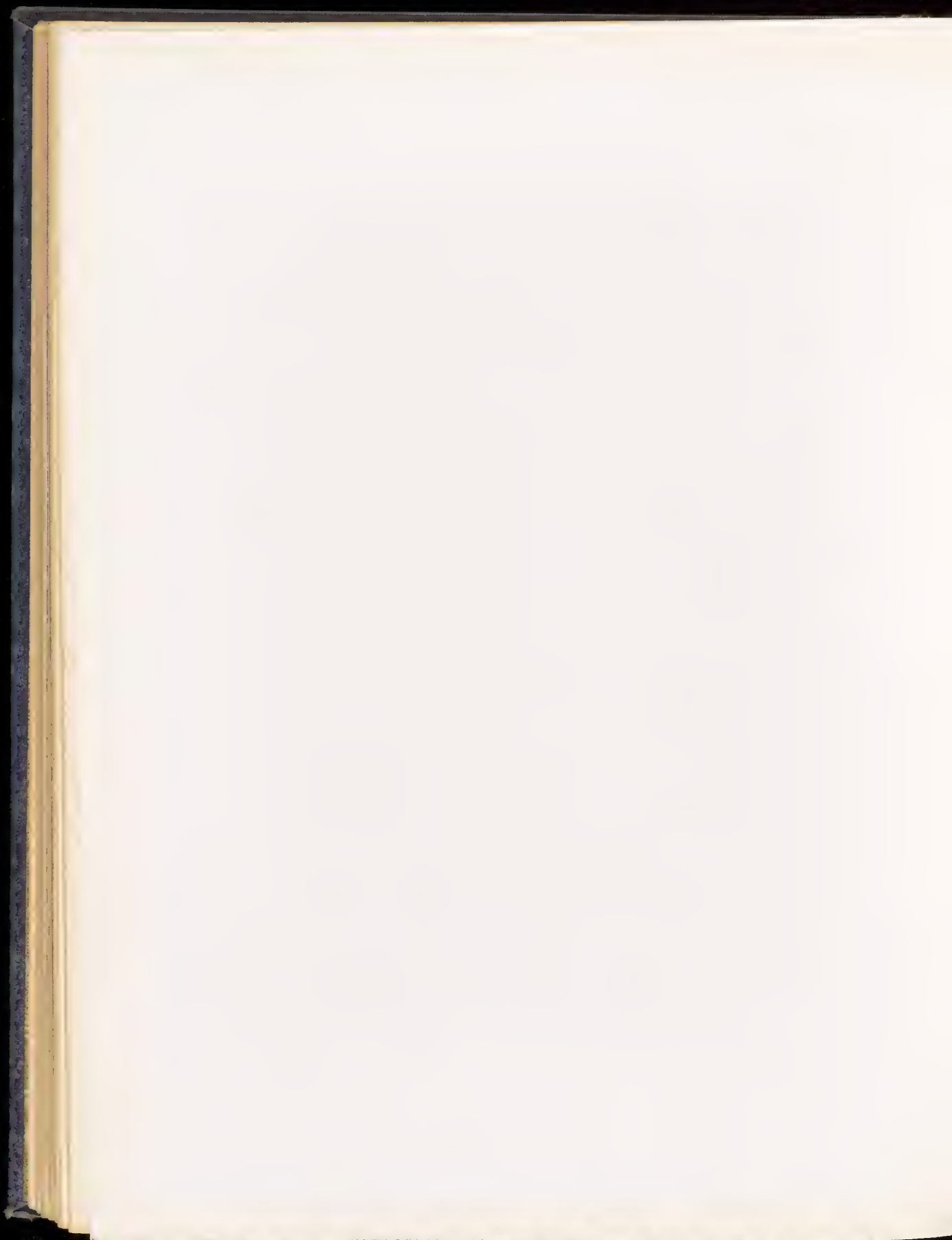


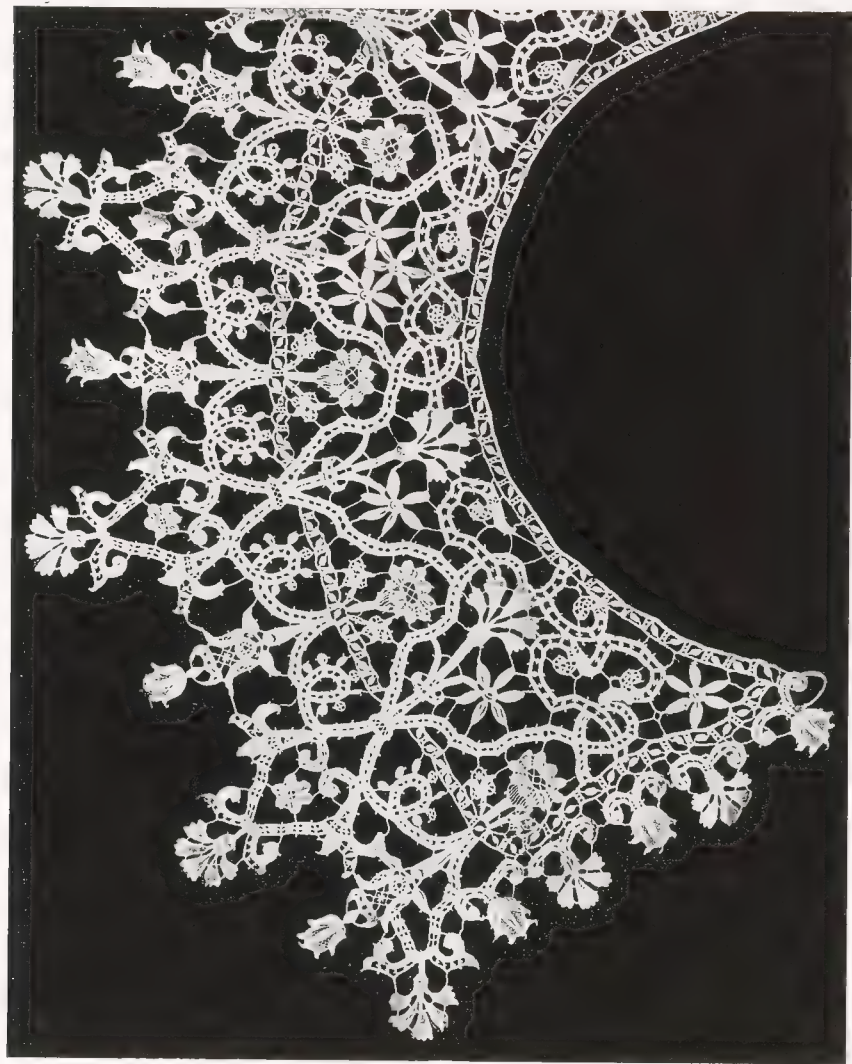


No. 266 — Original apron with border and edging of flowers and birds.

Antolini, Macerata.

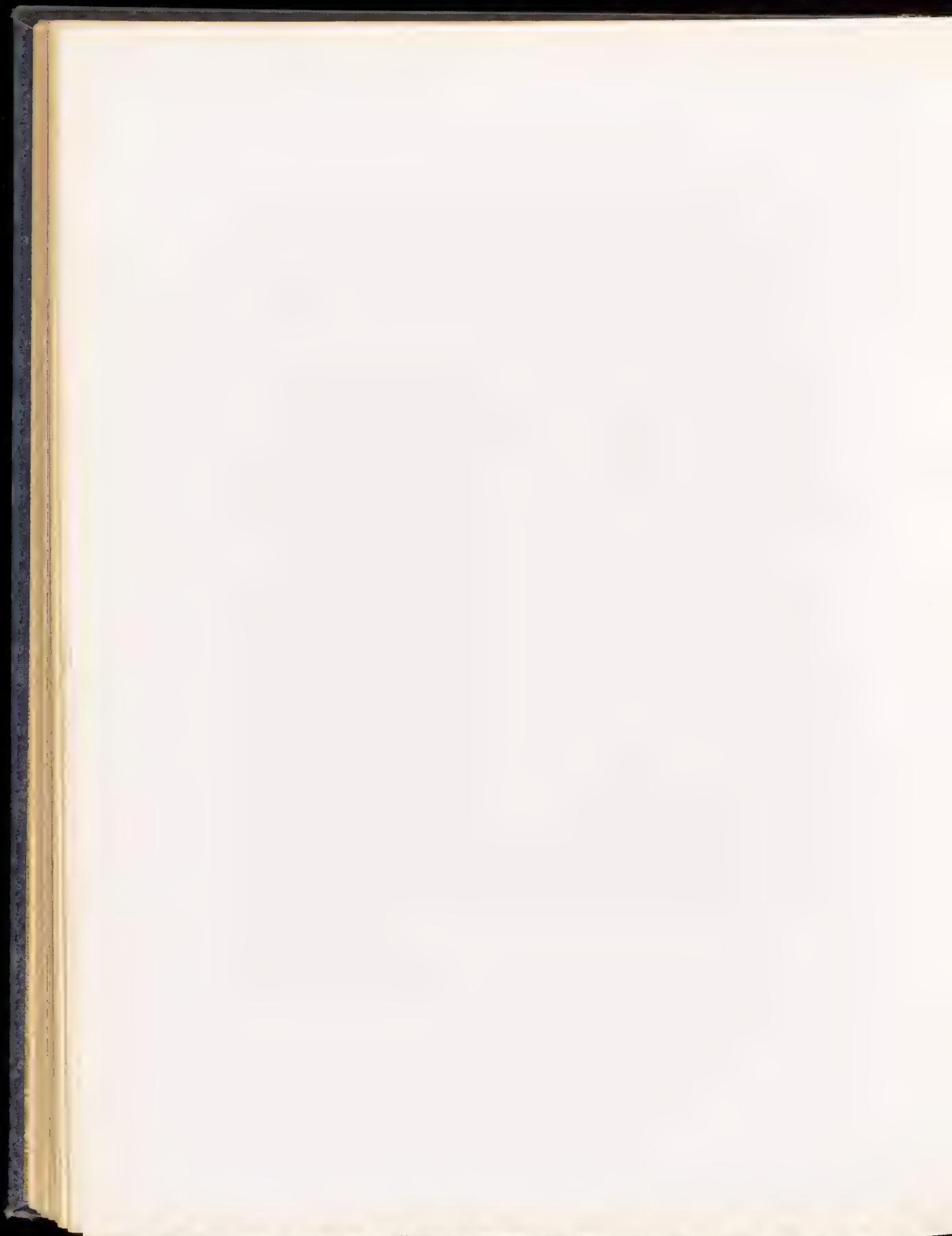




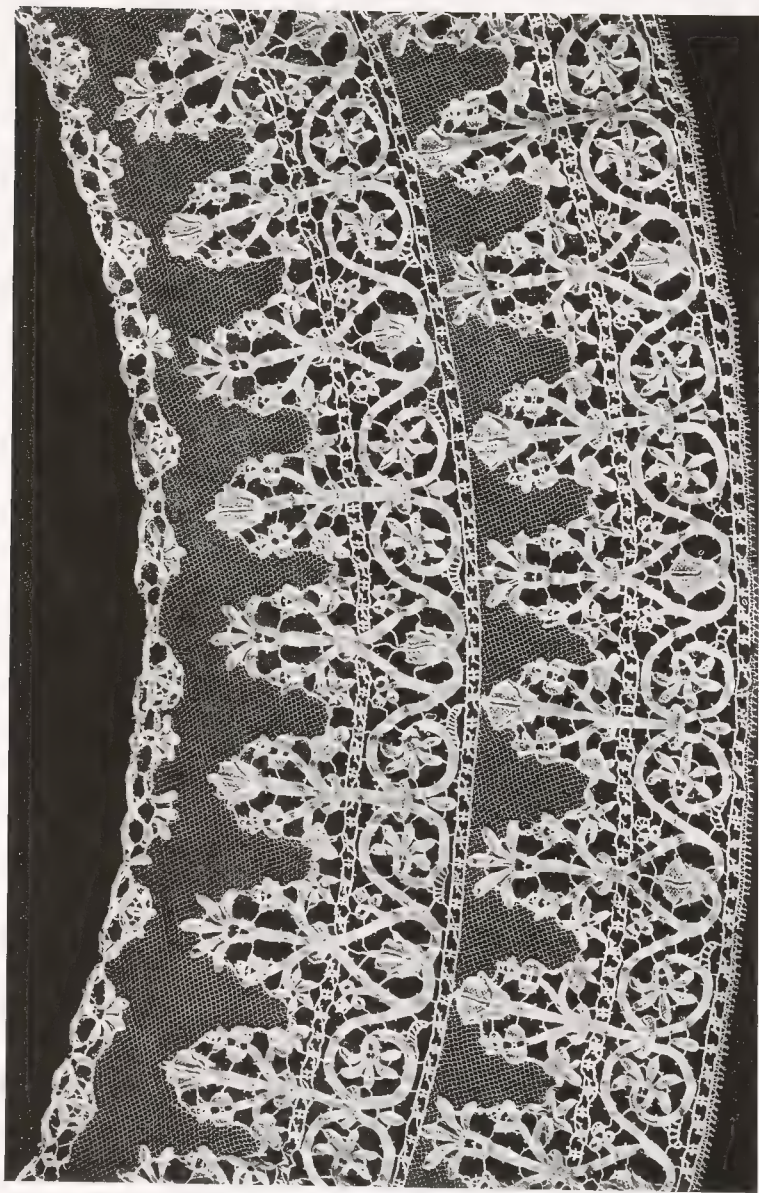


N. 267 -- Original collar, flowers and ornaments.

Pogliaghi, Milan.

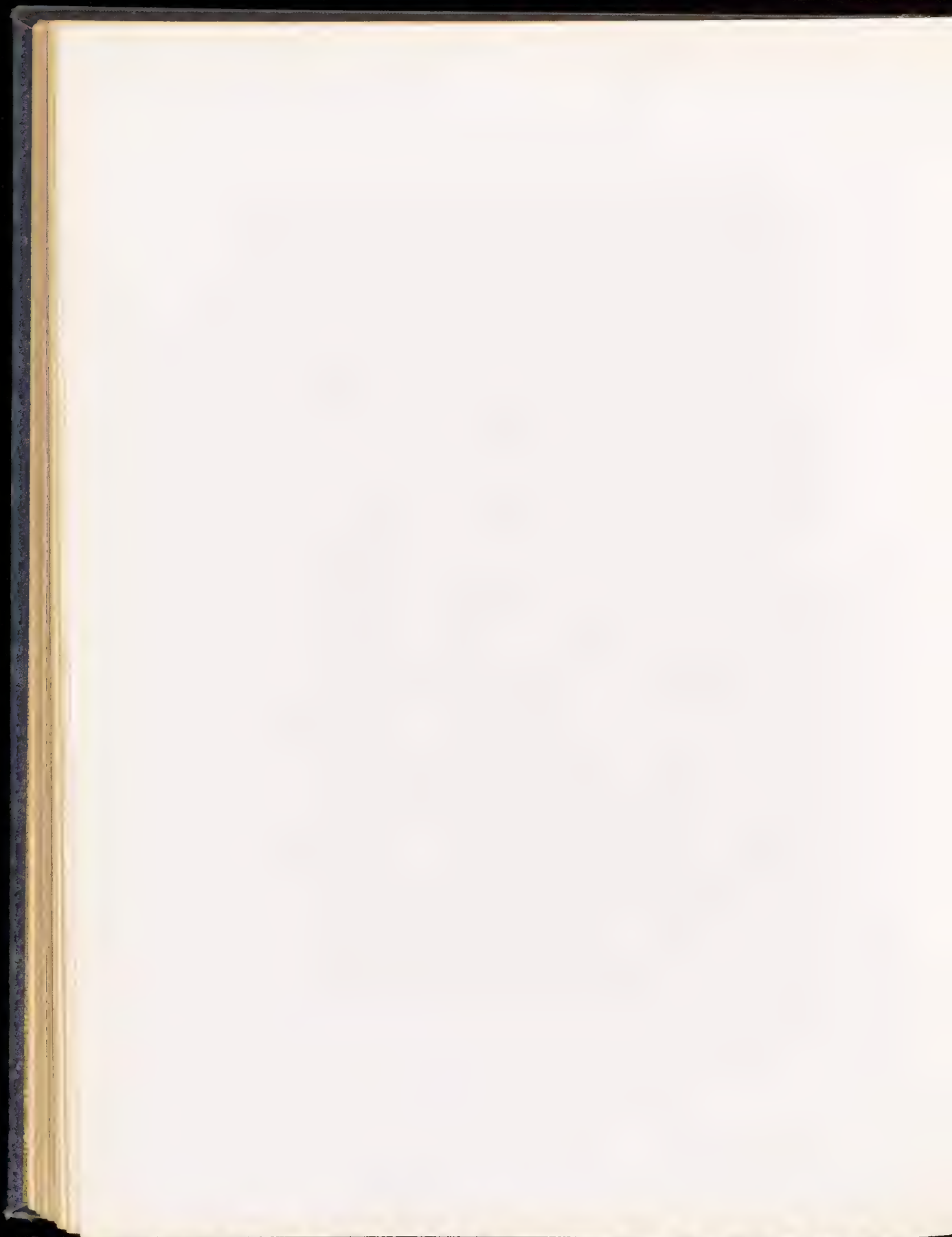


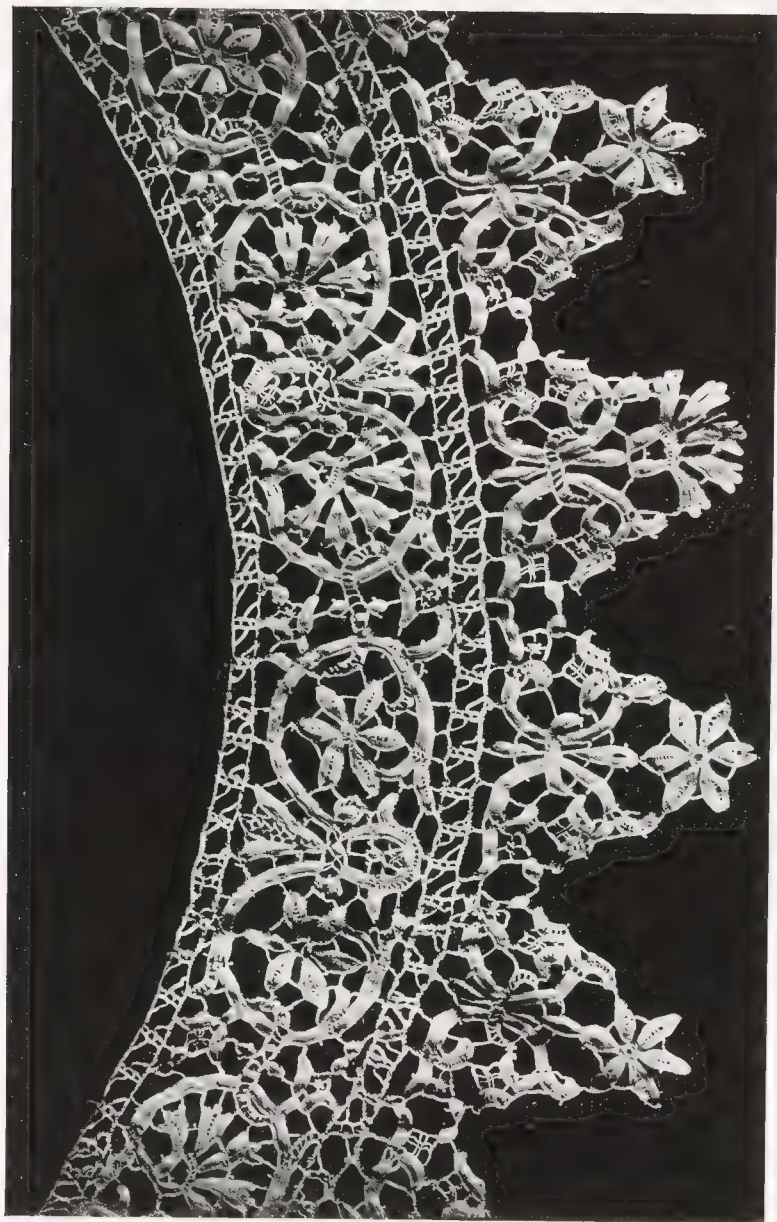




No. 268 — Lace with various flowers. The net foundation is modern.

Anari, Florence.

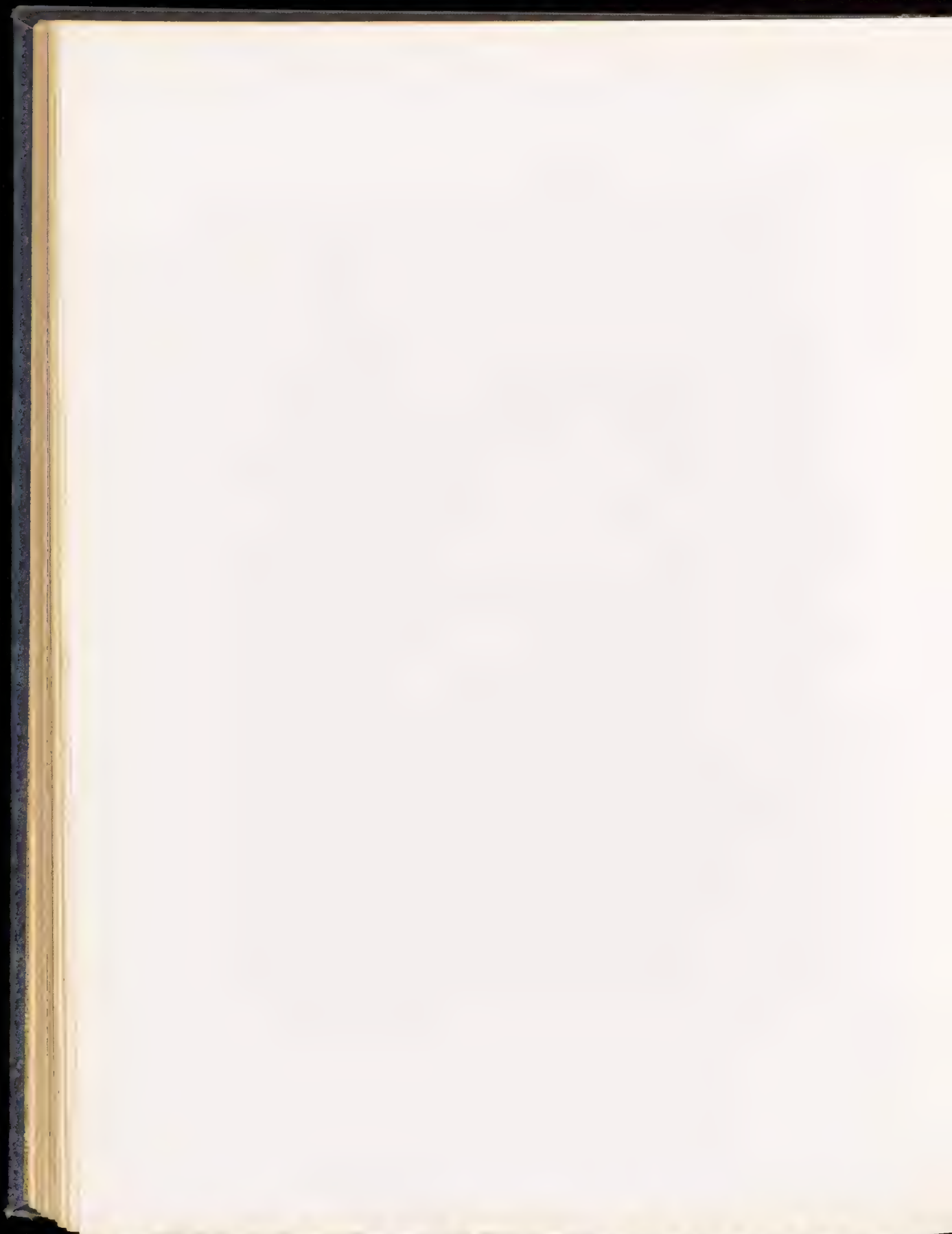




No. 269 -- Collar with flowers and ornaments.

Rouillon de Wirth, Florence.







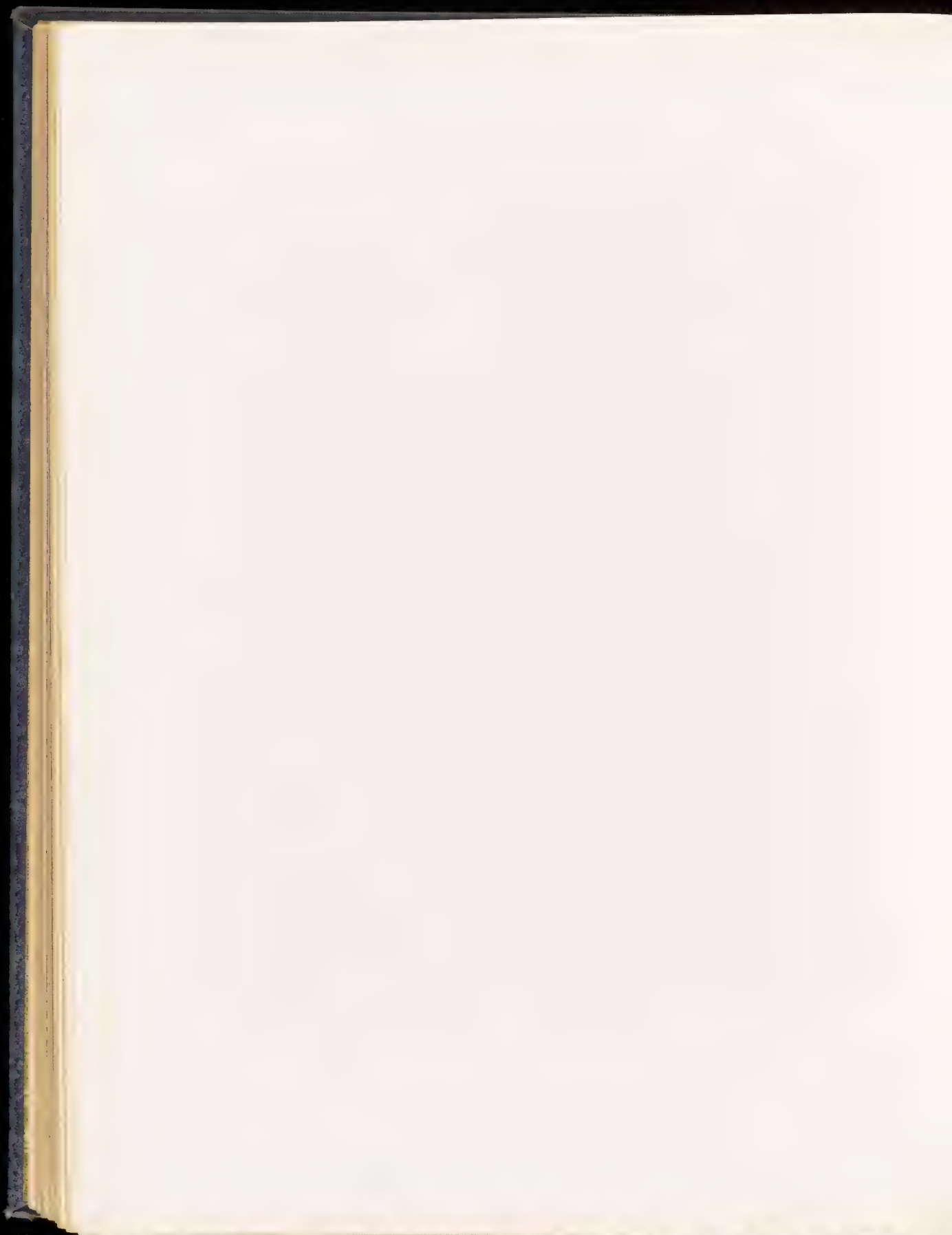
270



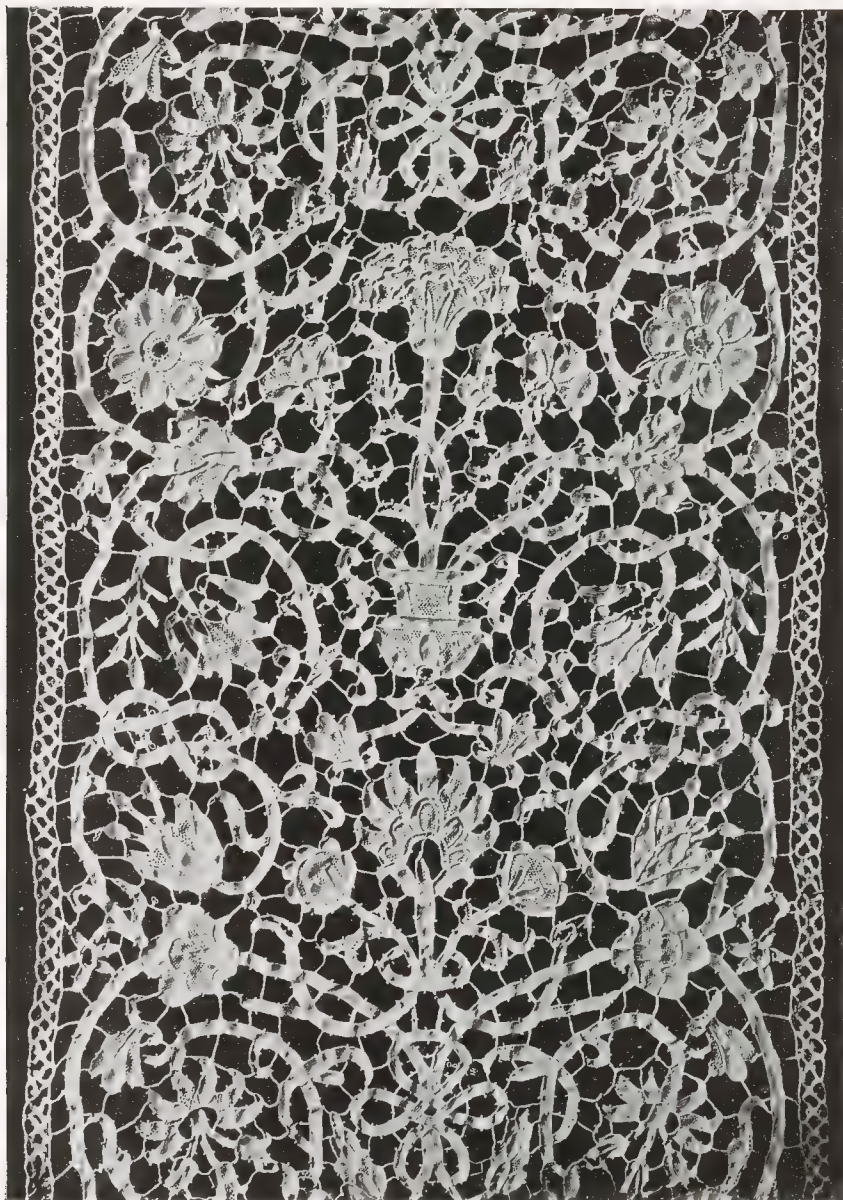
271

Two strips of *punto in aria* and embroidery.

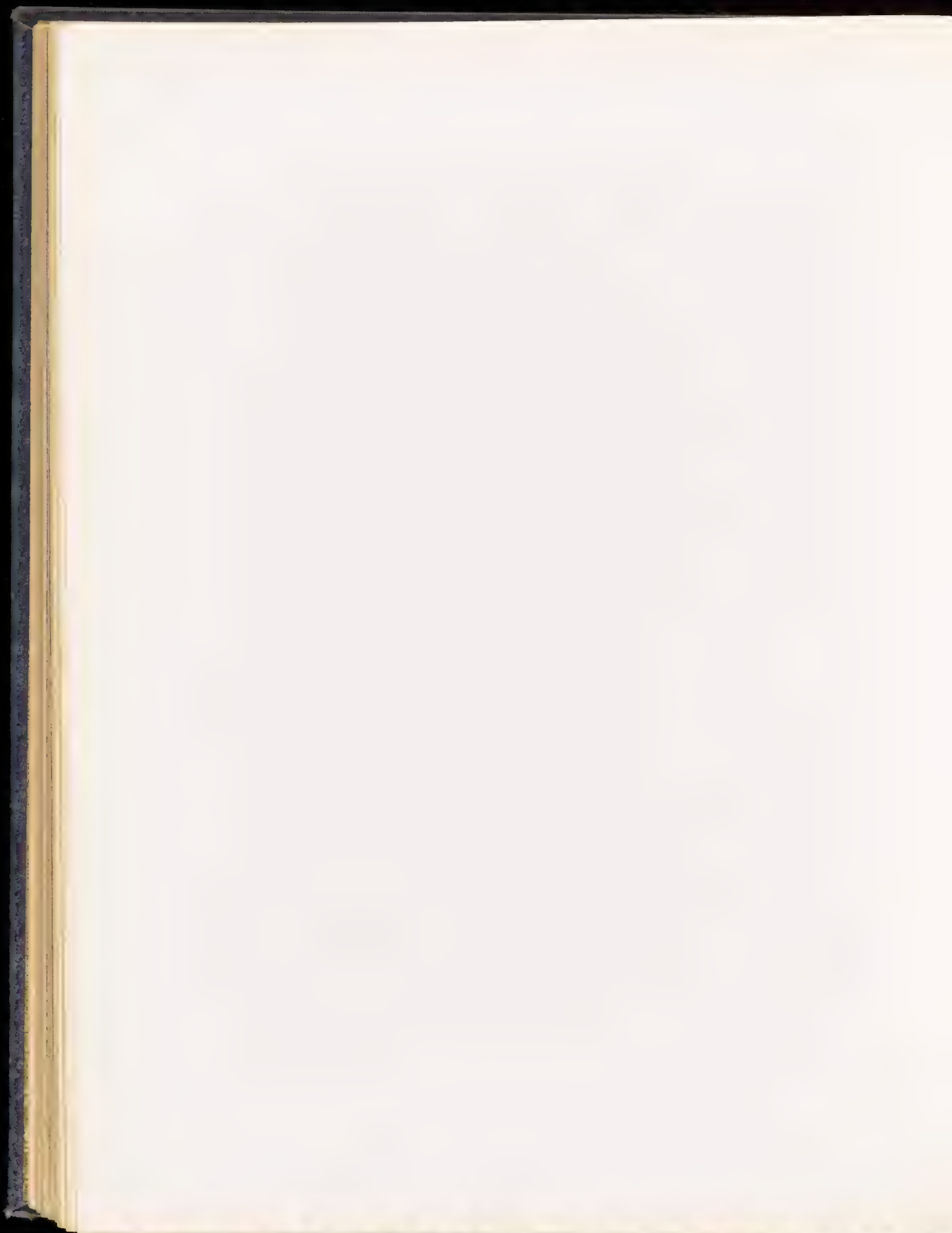
No. 270 — In the first, the ground in cut away and the flowers are worked in various stitches and holes on the linen.  
No. 271 — In the second, the linen ground is allowed to remain, and the flowers, vase and pomegranate are in *punto in aria*. Jesurum, Venice.



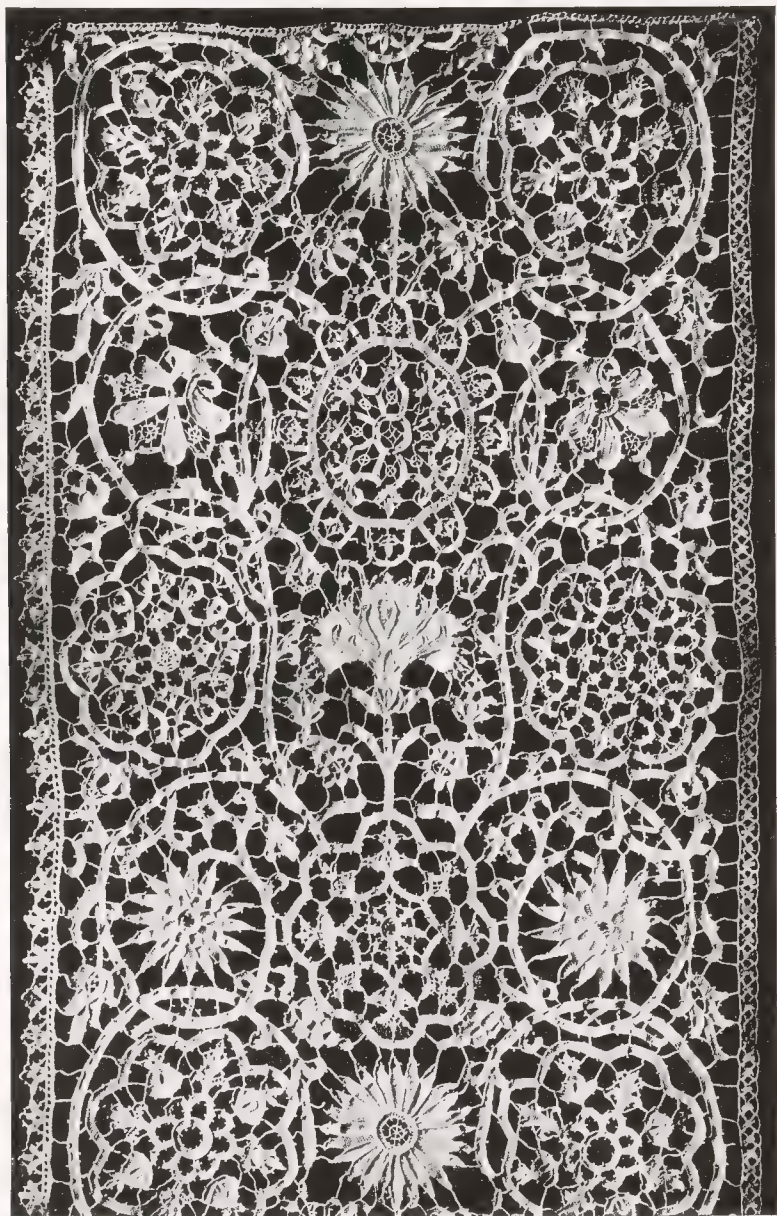




No. 272 — Wide insertion with vertical design of carnations, daisies, jasmine, etc.  
Sermoneta, Florence.

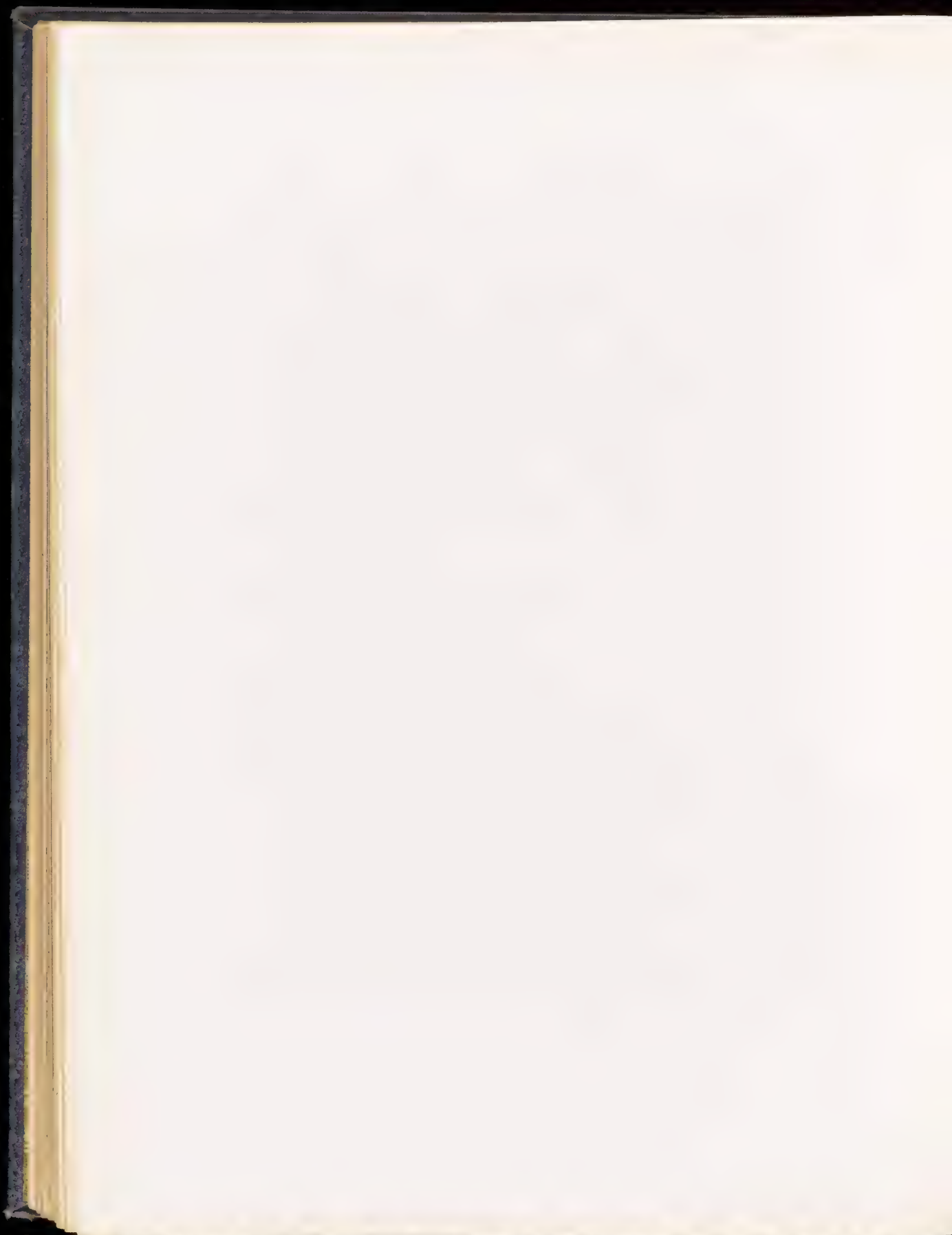


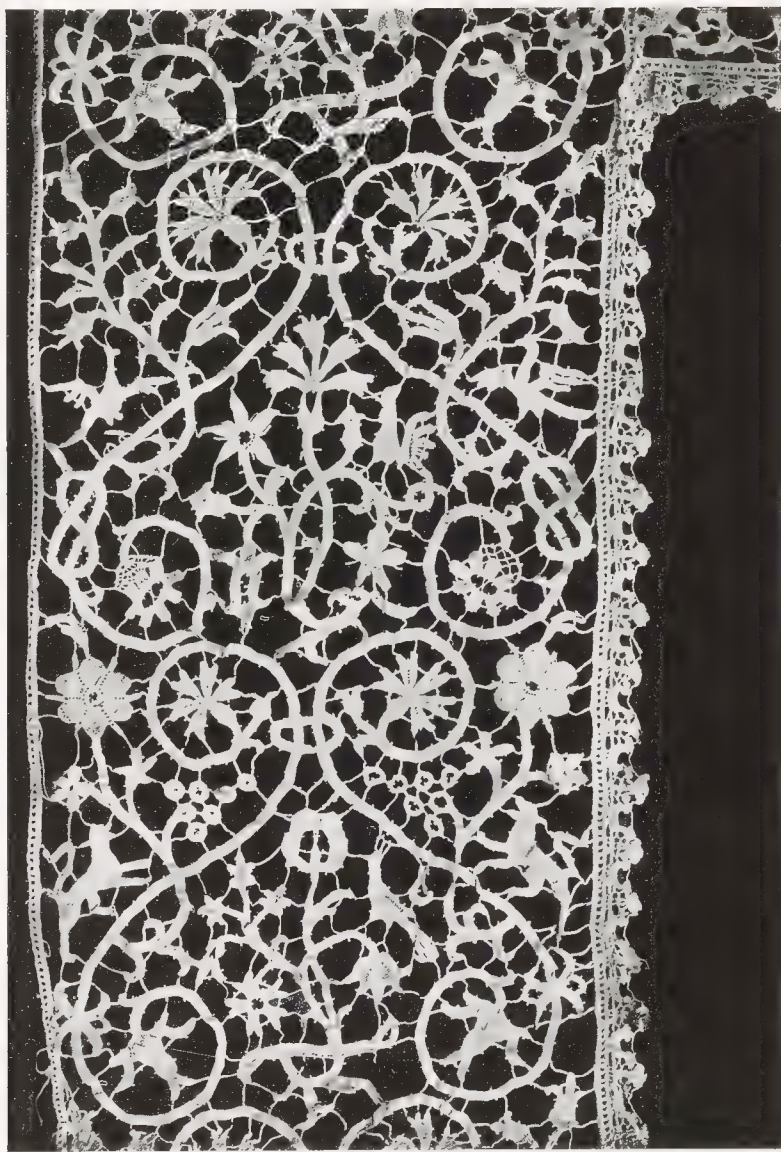
PUNTO IN ARIA - XVI CENTURY.



No. 273 — Same as last. Same owner.

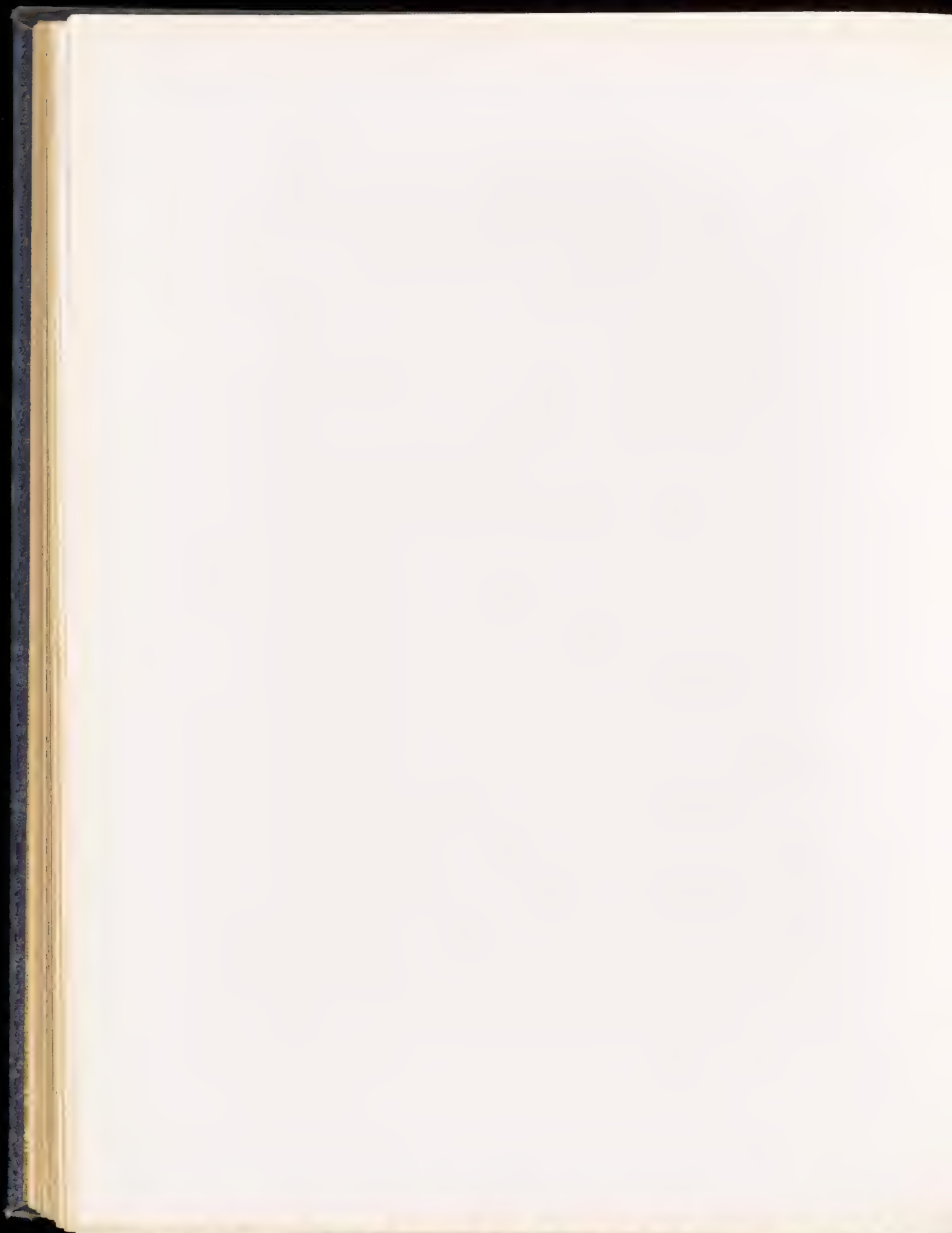






No. 274 - Insertion with vertical design of flowers, birds, and animals.

Brusadaz Church, Belluno.

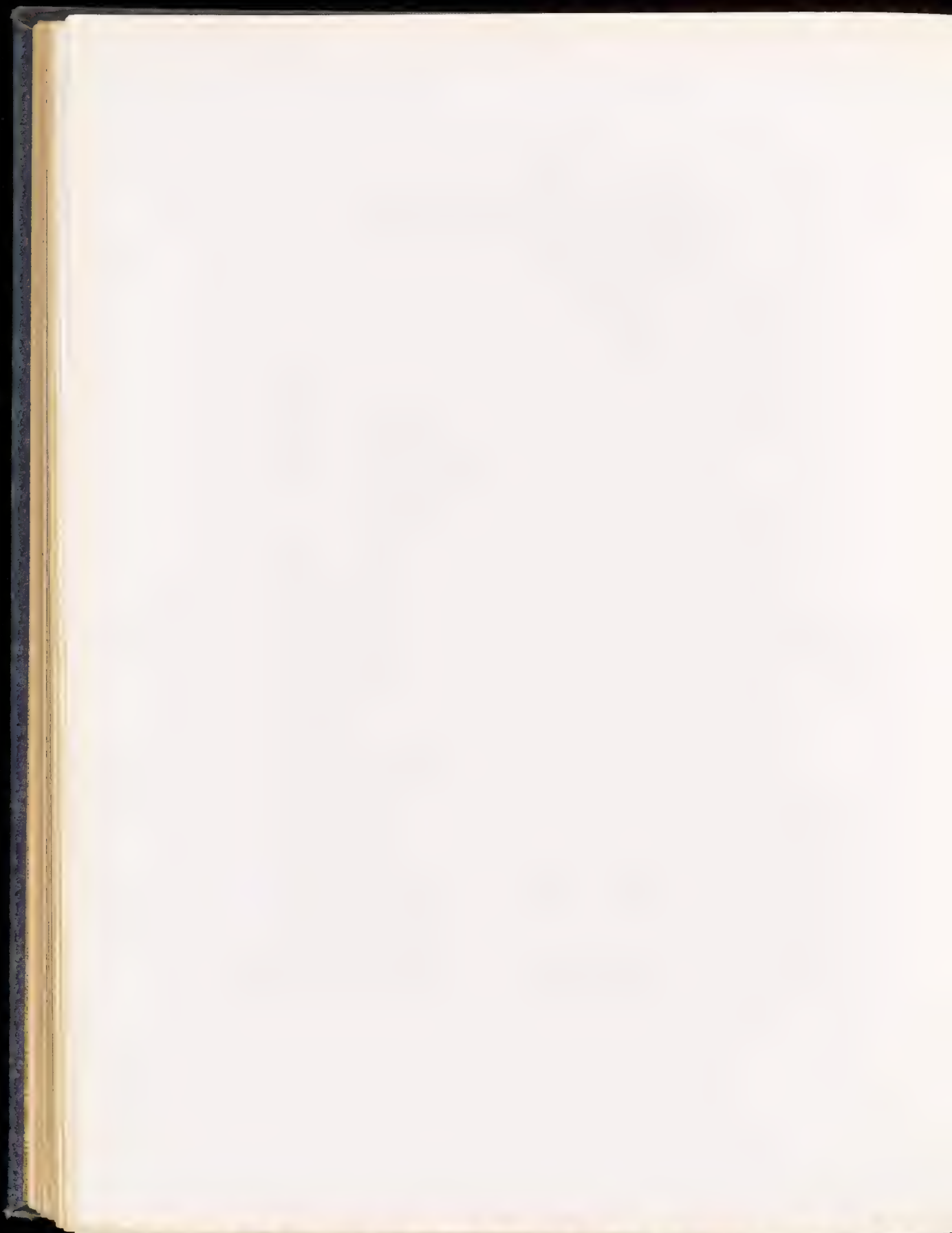






No. 275 — Half of chalice veil made in a circle, with Lamb and motto " *Ecce Agnus Dei* ", and four points on which are two eagles and two dragons (Arms of the Borghesi). The dragon is seen incomplete in the following illustration.

Colgate, New York.



PUNTO IN ARIA — XVI CENTURY.

276

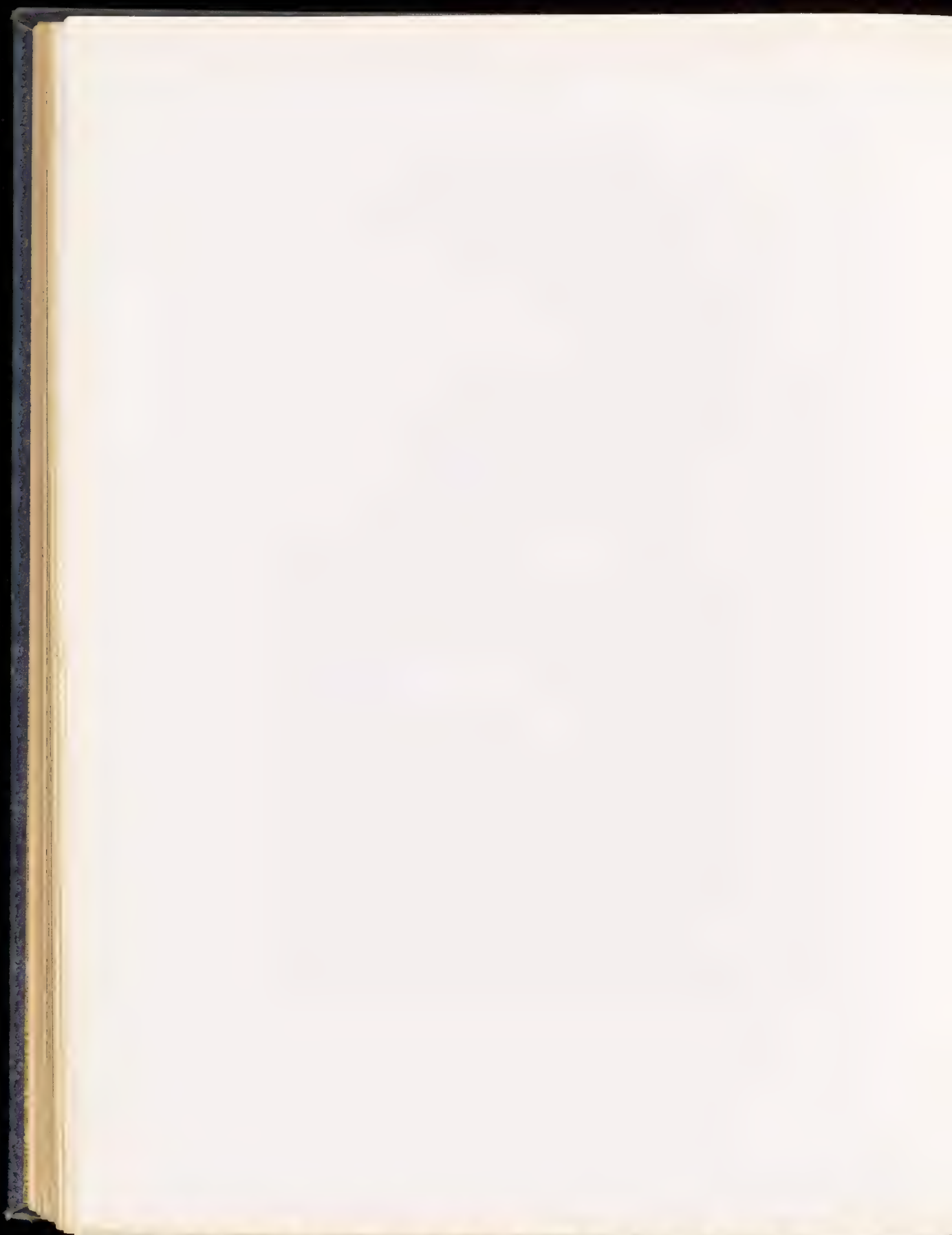


277



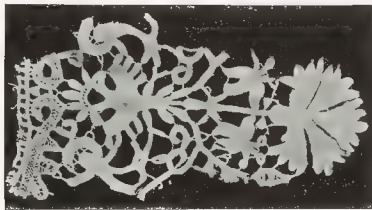
No. 276 Conventional flowers. Modern composition. Jesurum, Venice. No. 277 Fragments of dragon of preceding plate.



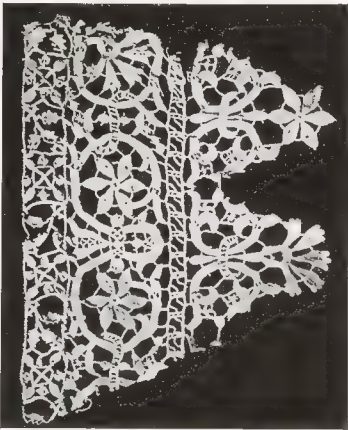




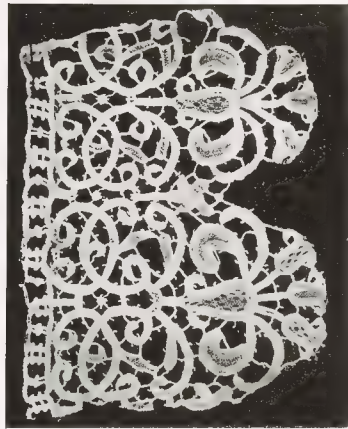
278



280

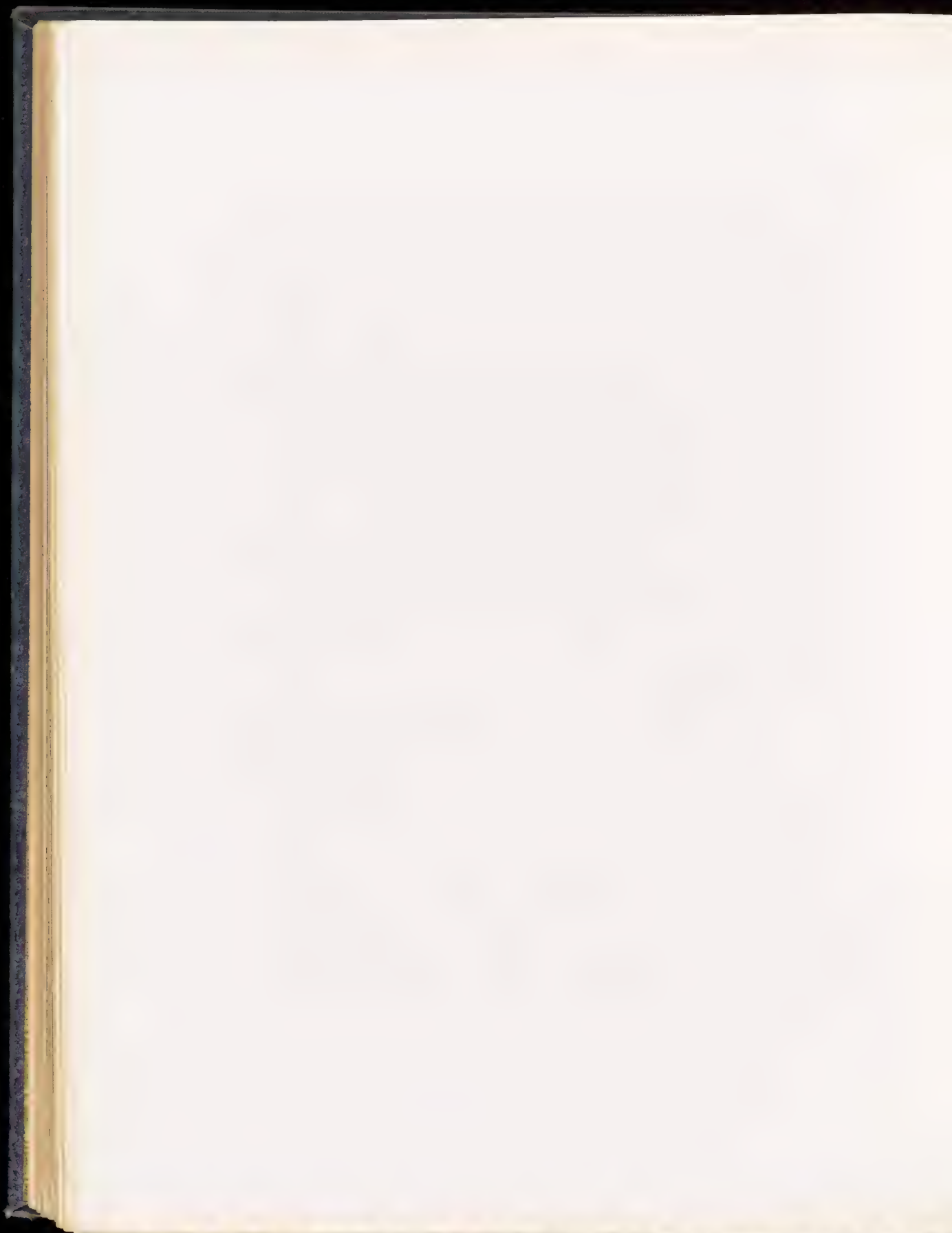


279

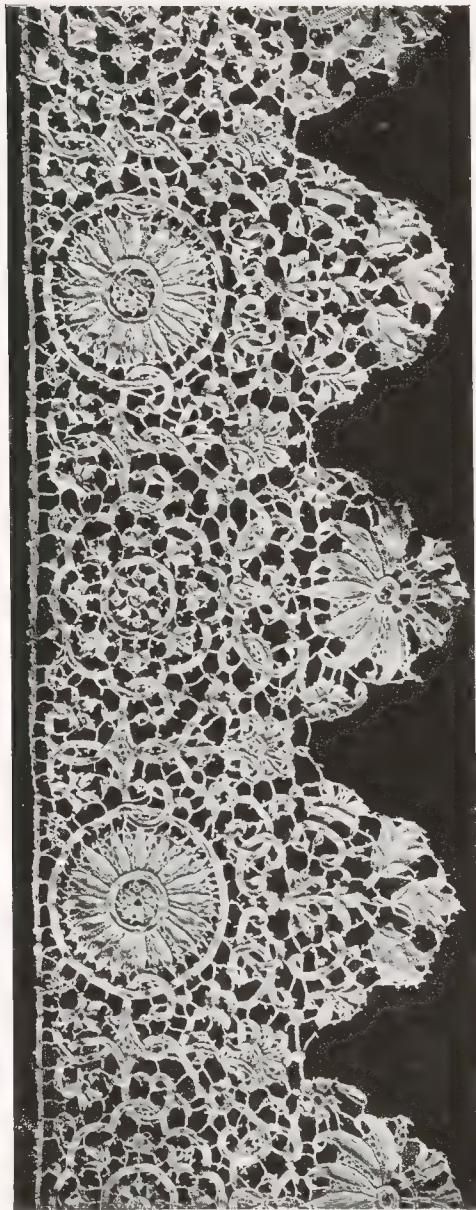


281

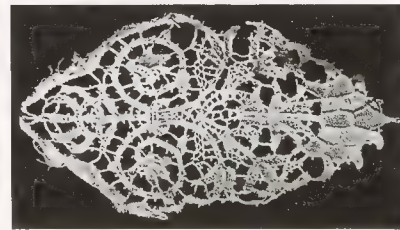
- No. 278 — Wide border and edging with flowers and leaves. South Kensington Museum, London.  
 No. 279 — Border and edging with flowers. Amari, Florence.  
 No. 280 — Fragment of lace with flower and eagle, double-headed and crowned. Baldini, Florence.  
 No. 281 — Edging with ornaments and flowers. Colgate, New York.



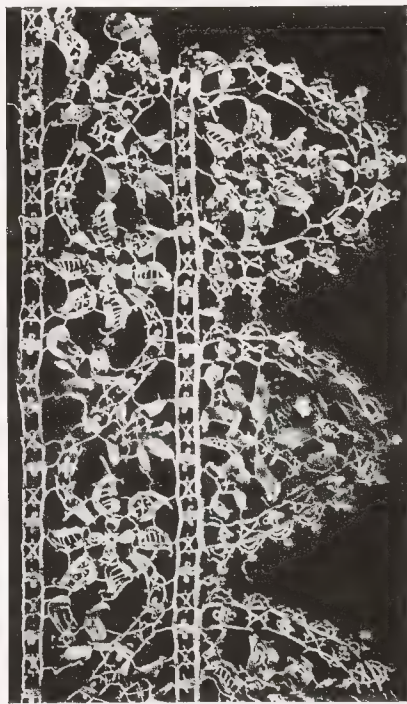




282



283

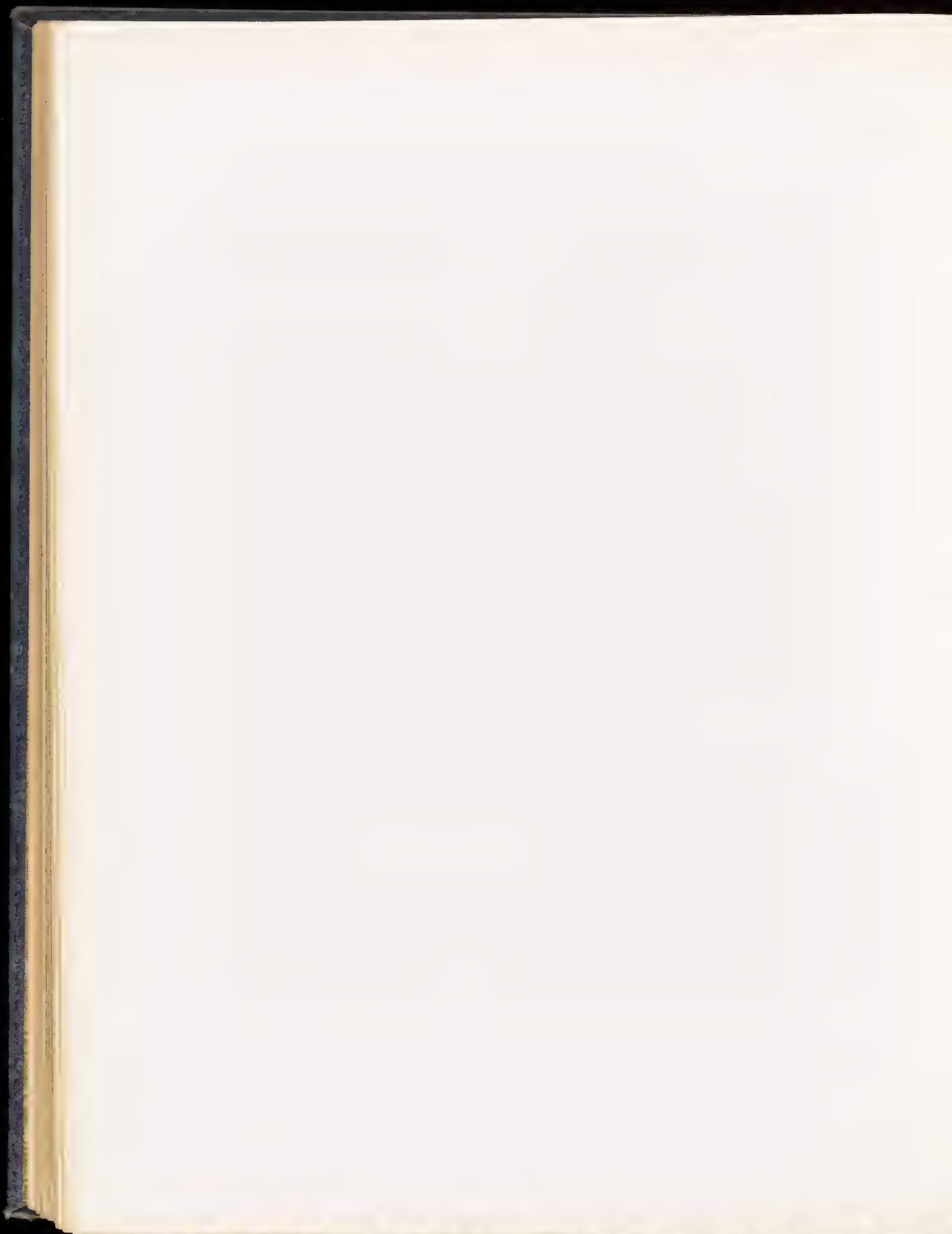


284

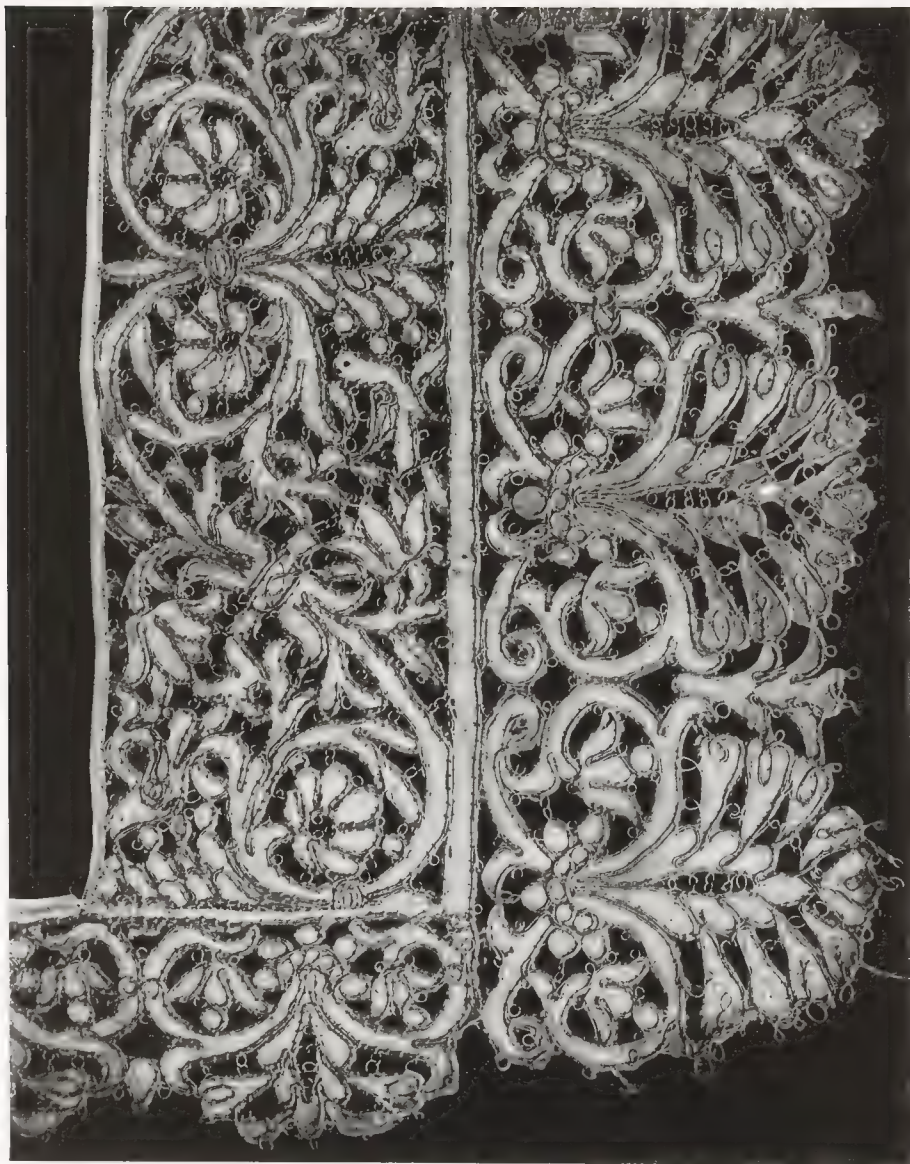


285

No. 282 Lace with principal motive of daisies, and various flowers. Sermoneta, Florence. No. 283 — Insertion and lace. Agliù, Leghorn.  
No. 284 — Fragment of lace. Baldini, Florence. No. 285 — Point for handkerchief. Baldini, Florence.

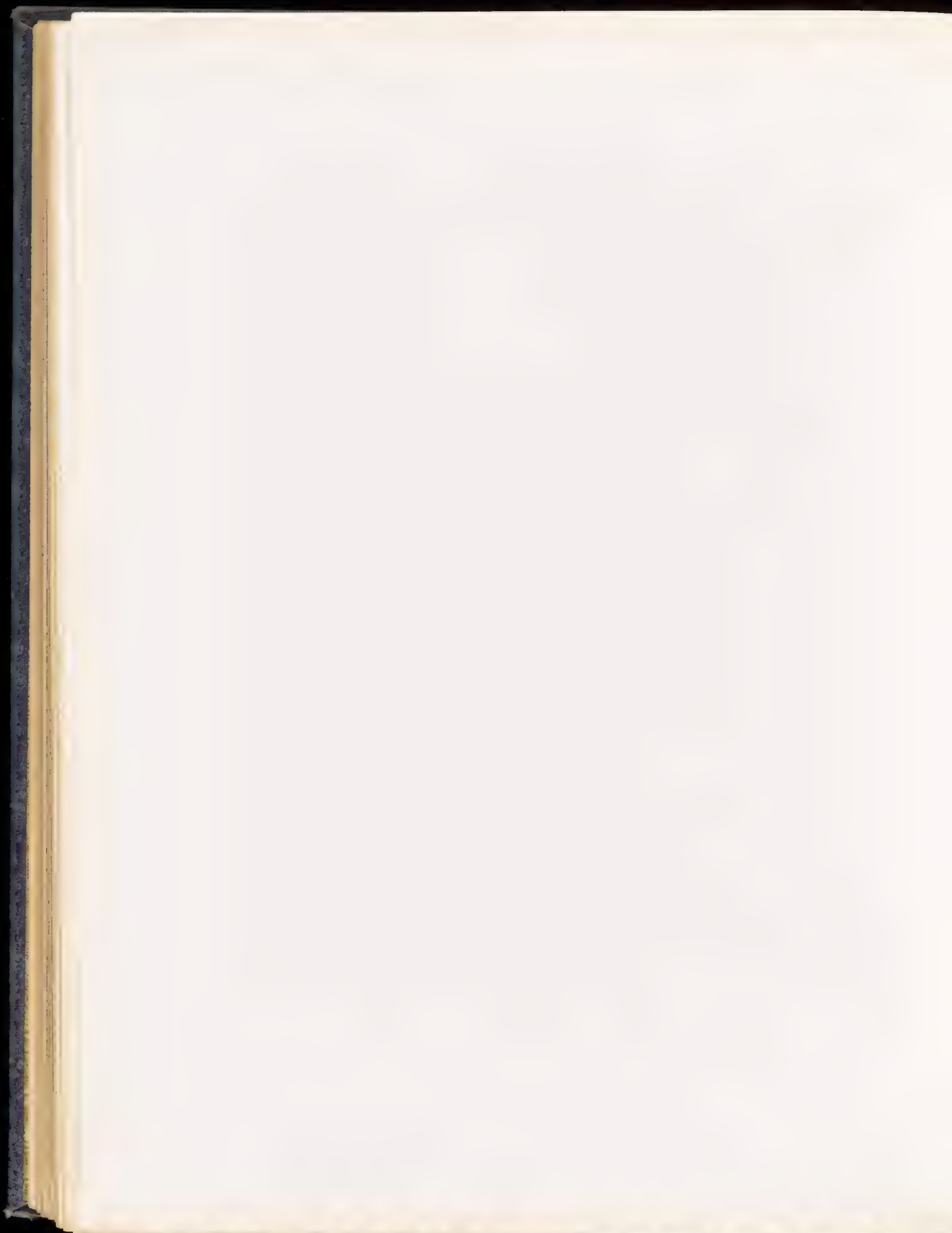


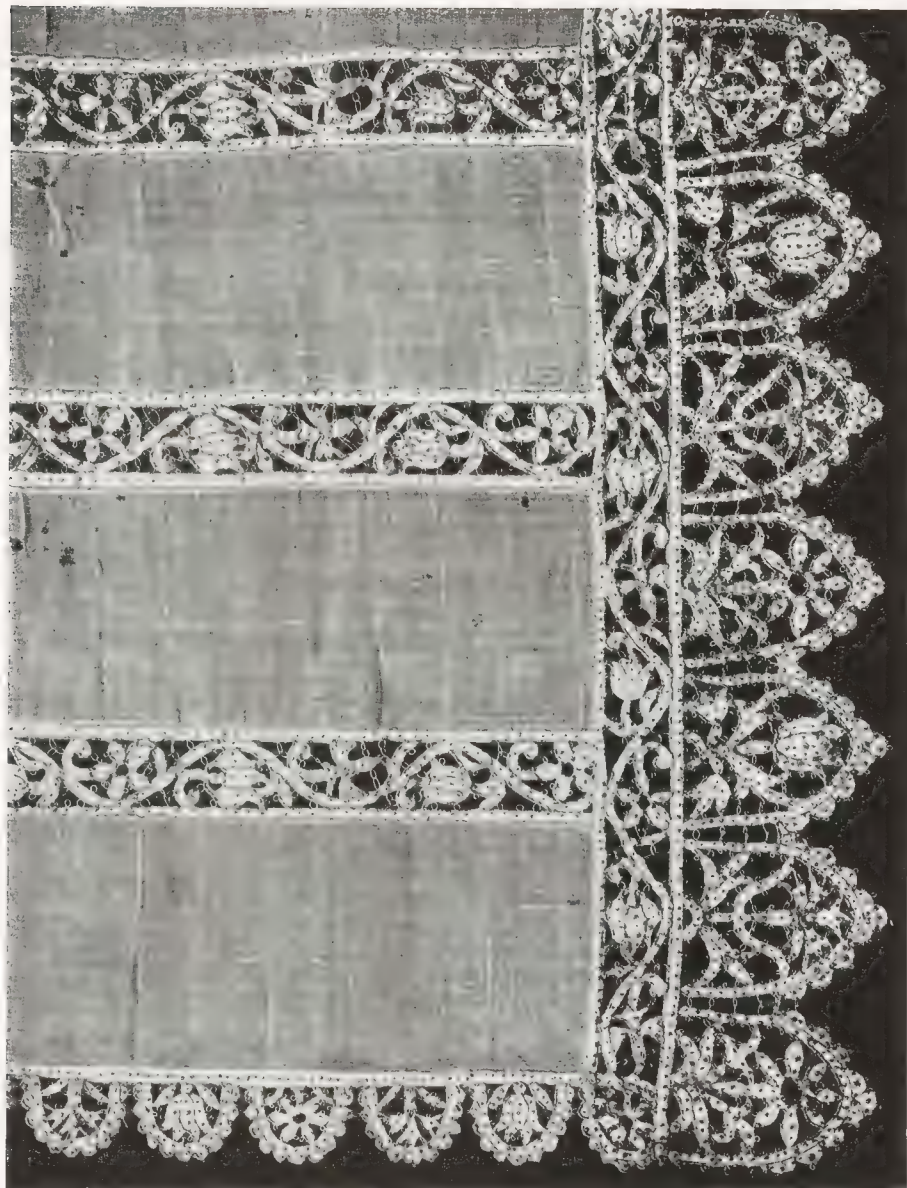




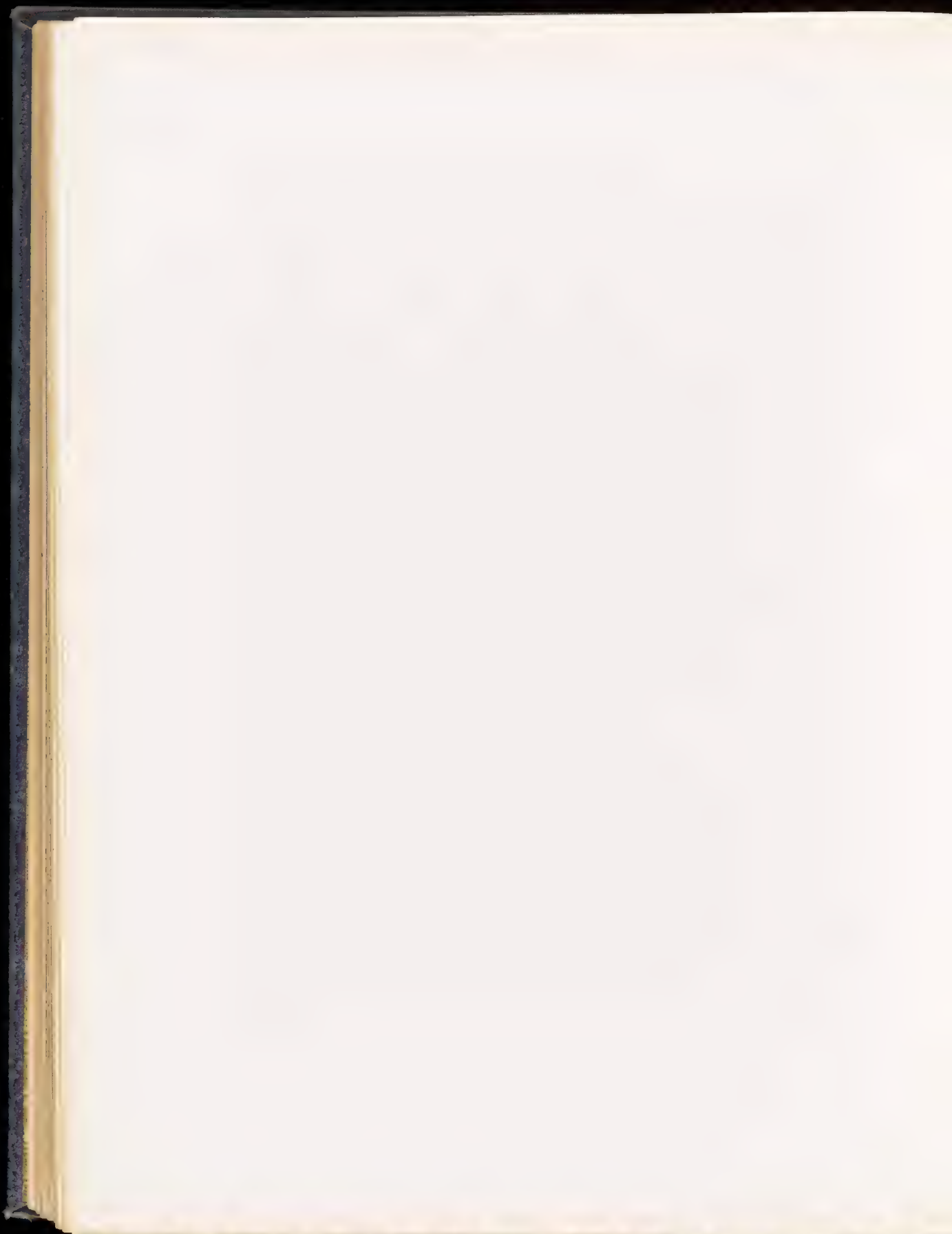
No. 236 — Cut linen work outlined with gold, from a design for *punto in aria*.  
Anfolini, Macerata.



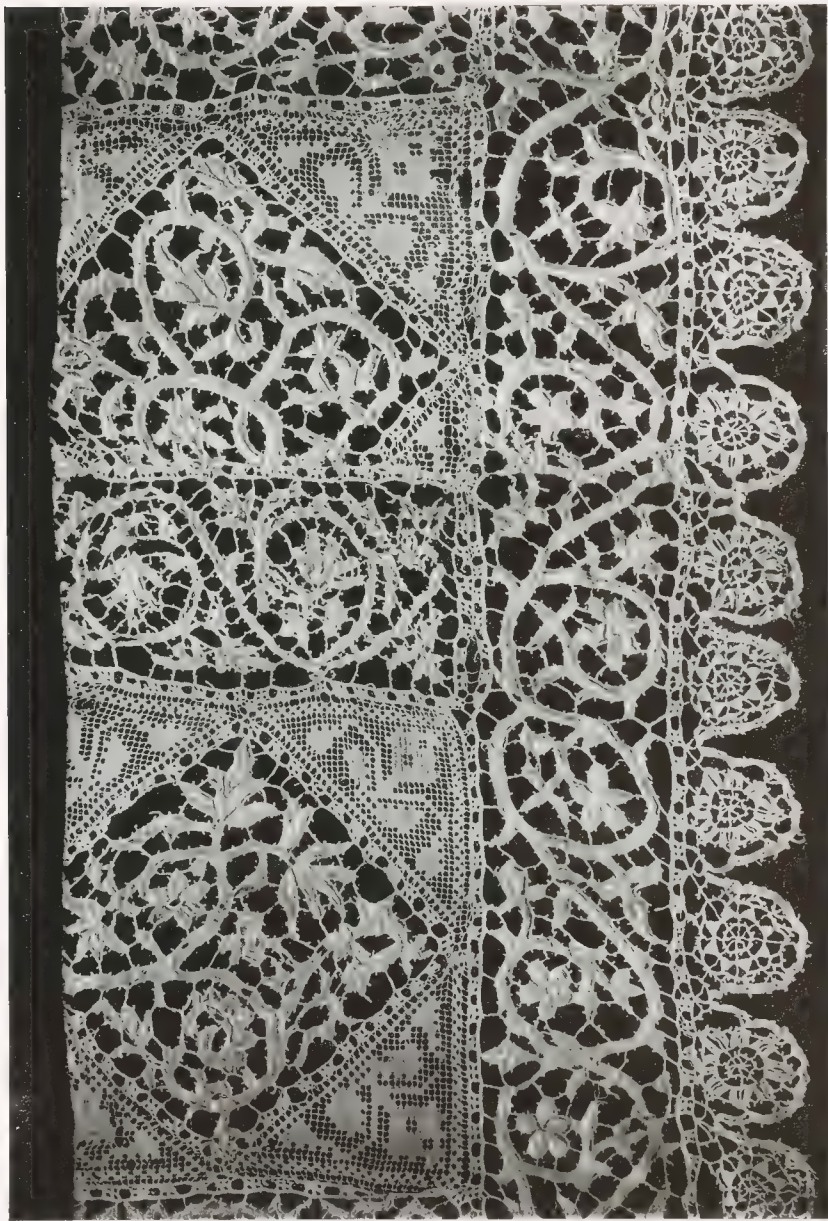




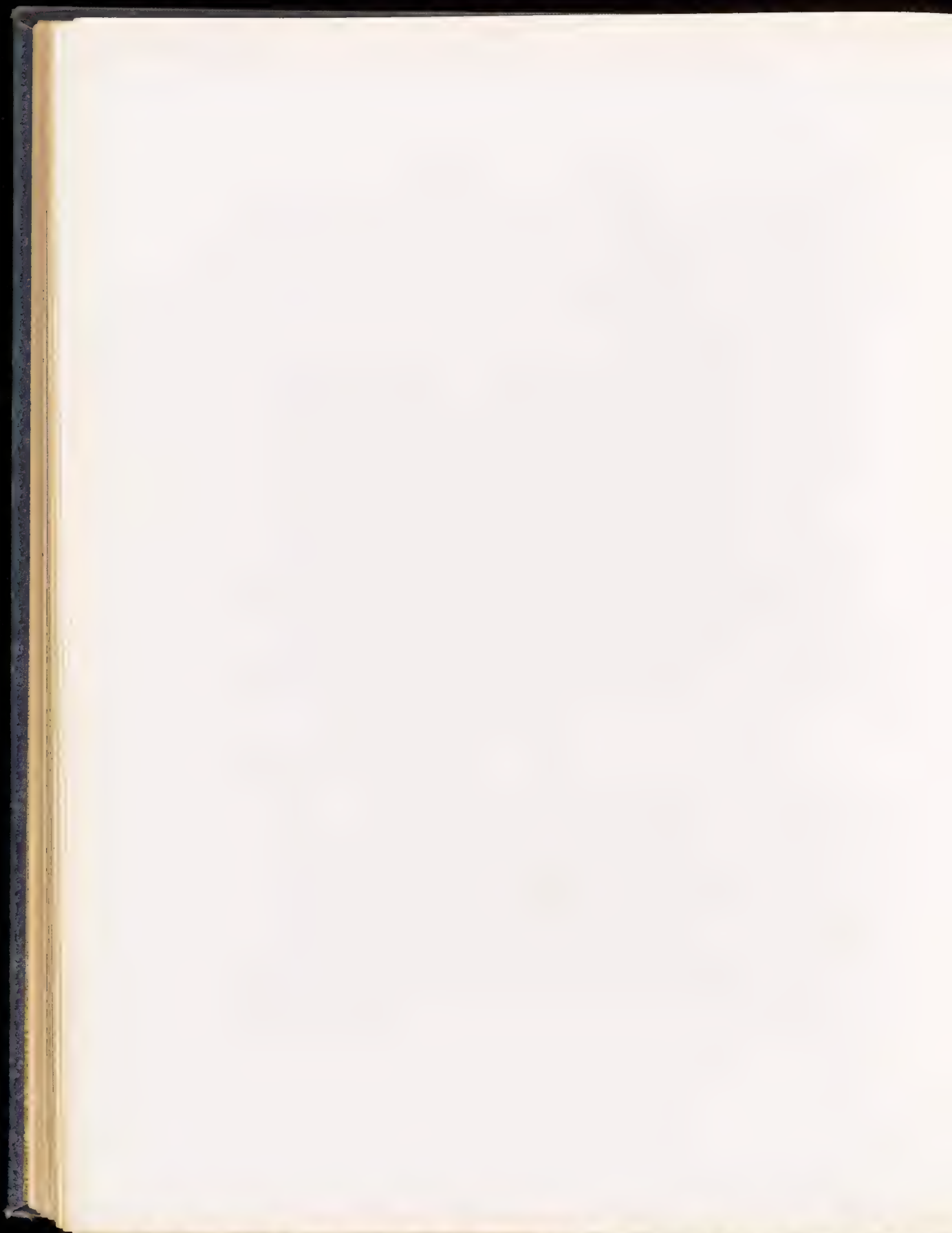
No. 287 — Cut linen work outlined with gold, from a design for *punto in aria*.  
Antolini, Macerata.







No. 233 -- White cut linen work from a design for *punto in aria*.  
Modern composition, combined with corners of embroidered laces and *reticello*.  
Church of San Pantaleone, Venice.

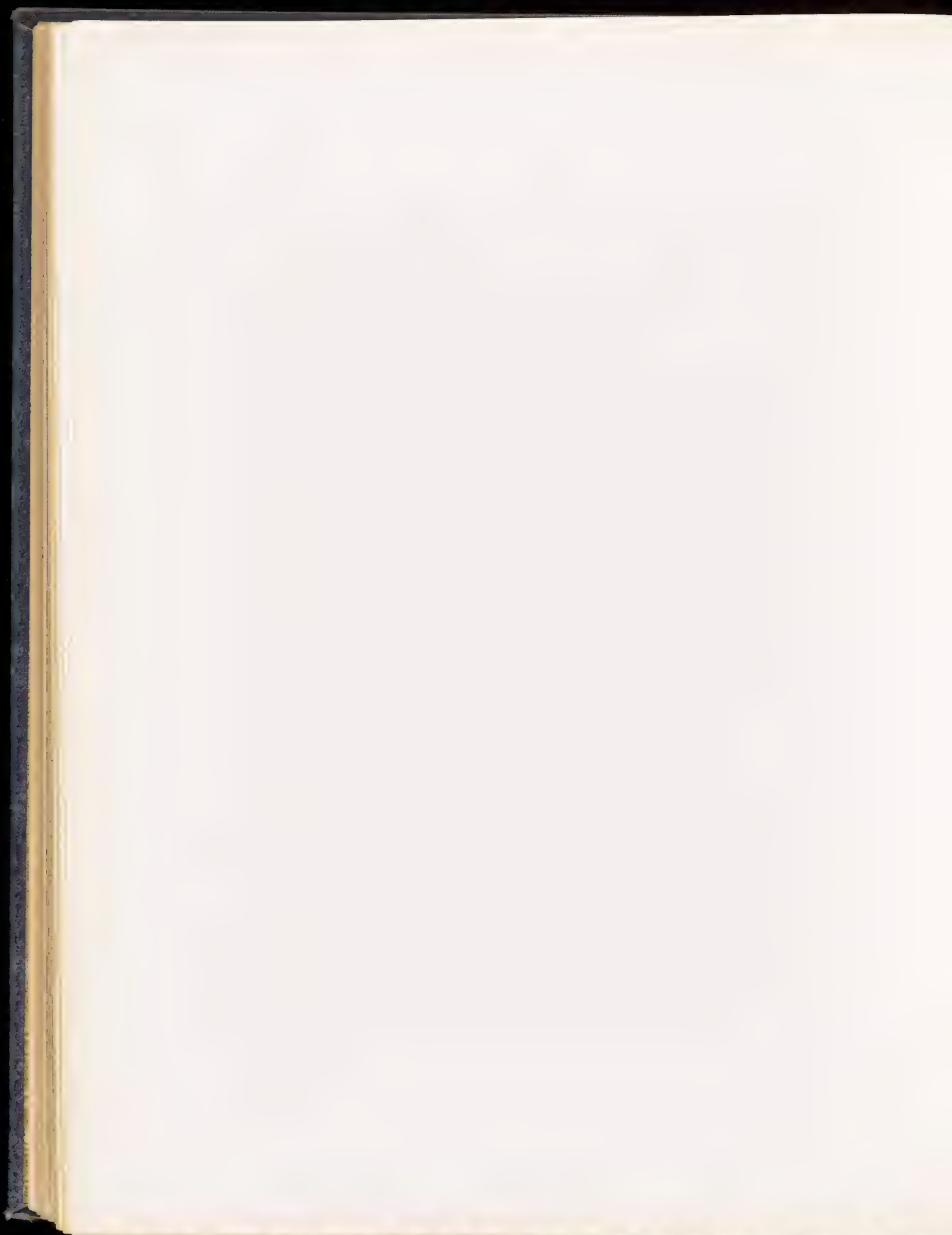


PUNTO IN ARIA — XVI-XVII CENTURY.

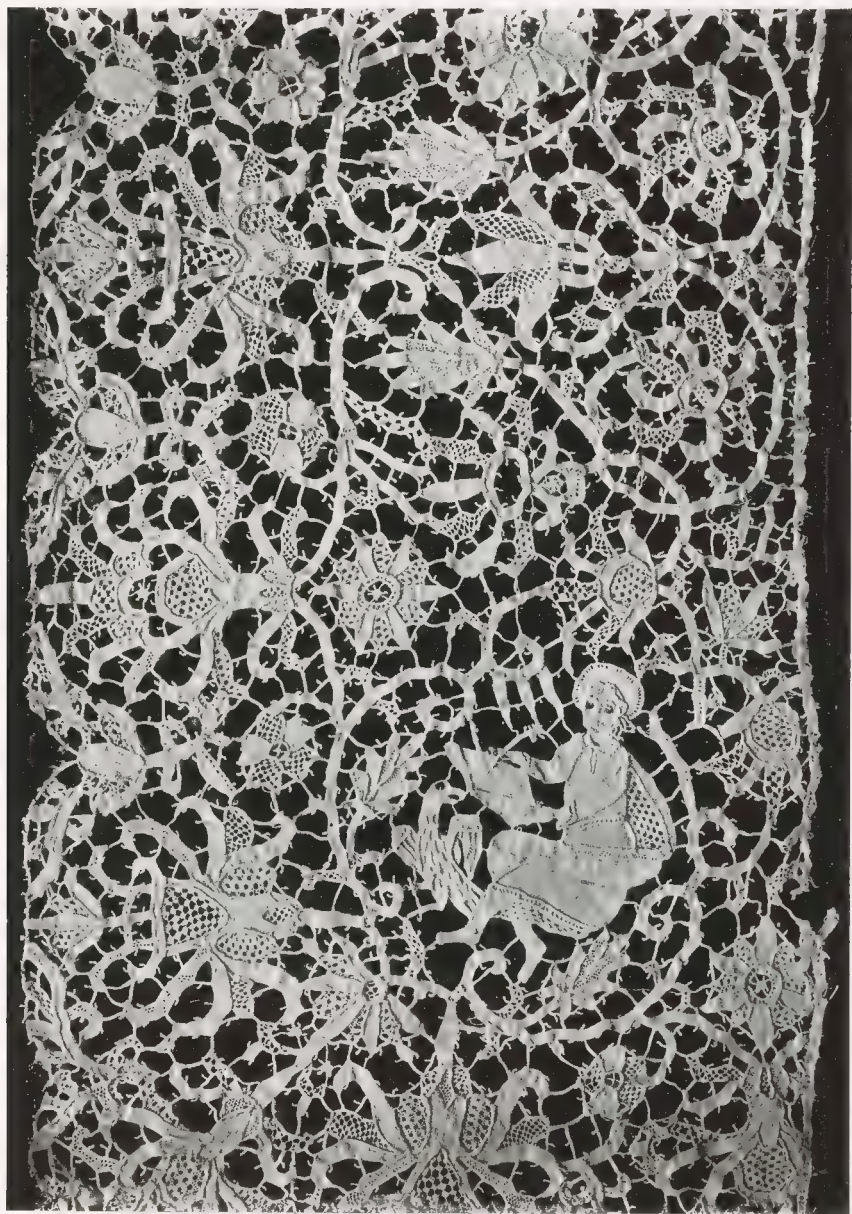


No. 289 — Original collar, cut linen work and embroidery, from a design for *punto in aria*.  
Bargagli, Florence.

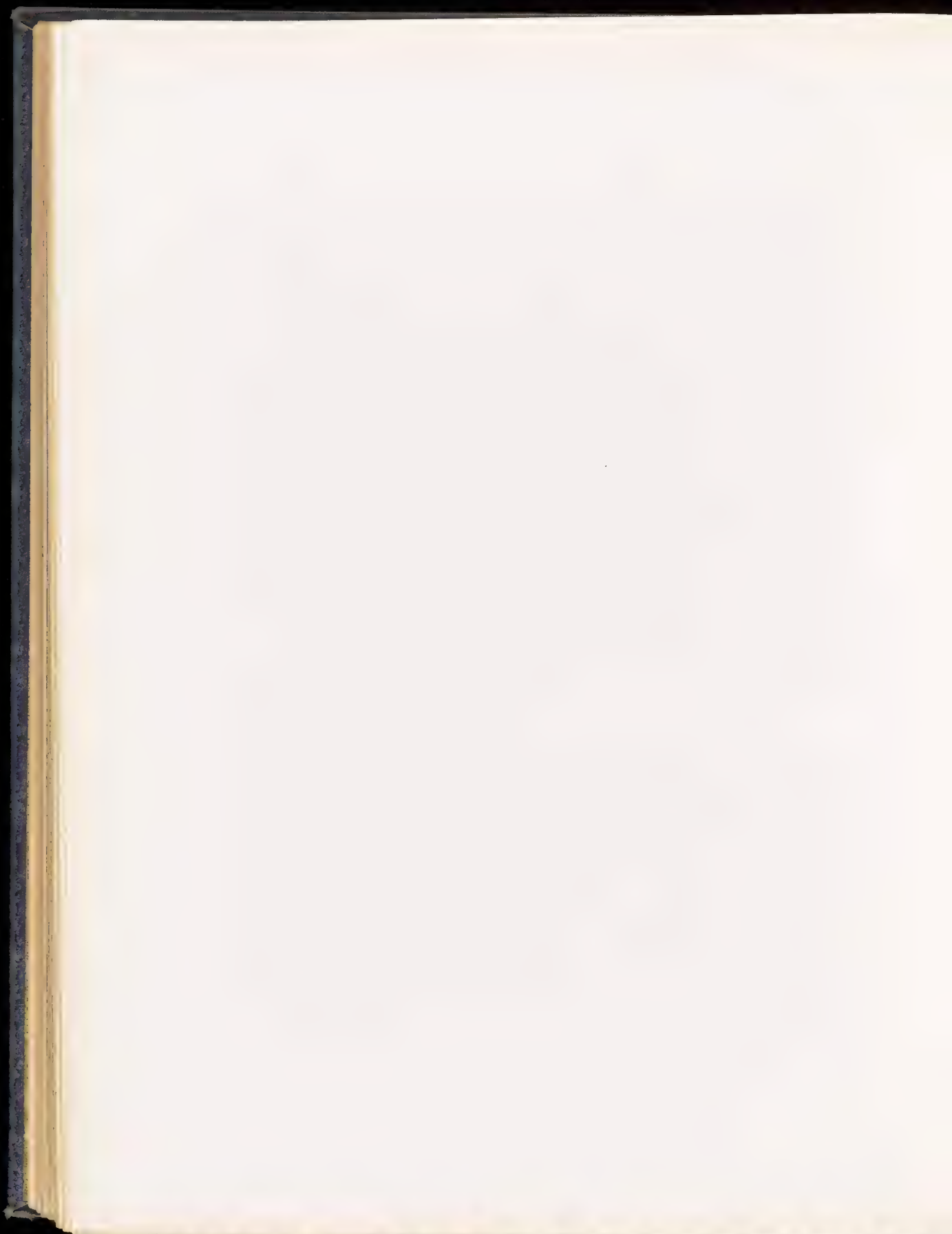




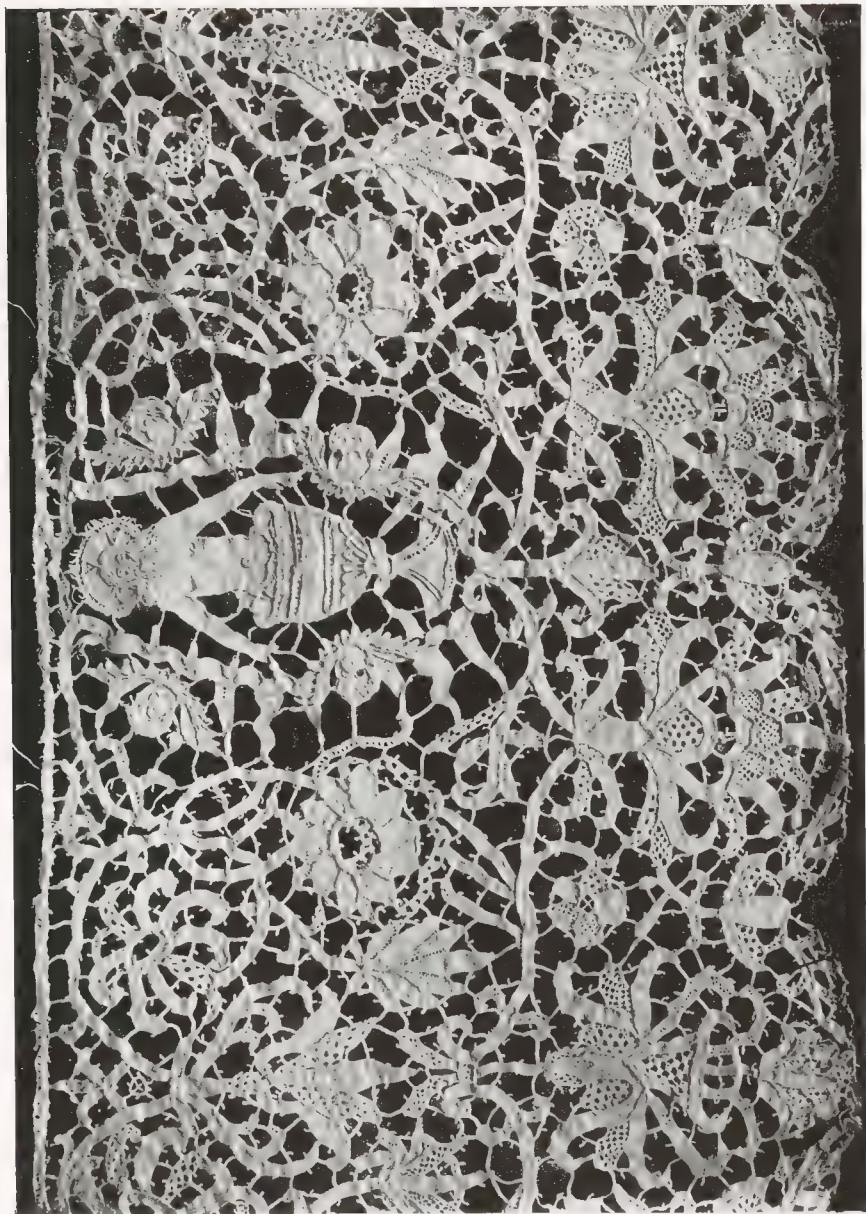
PUNTO IN ARIA — XVI-XVII CENTURY.



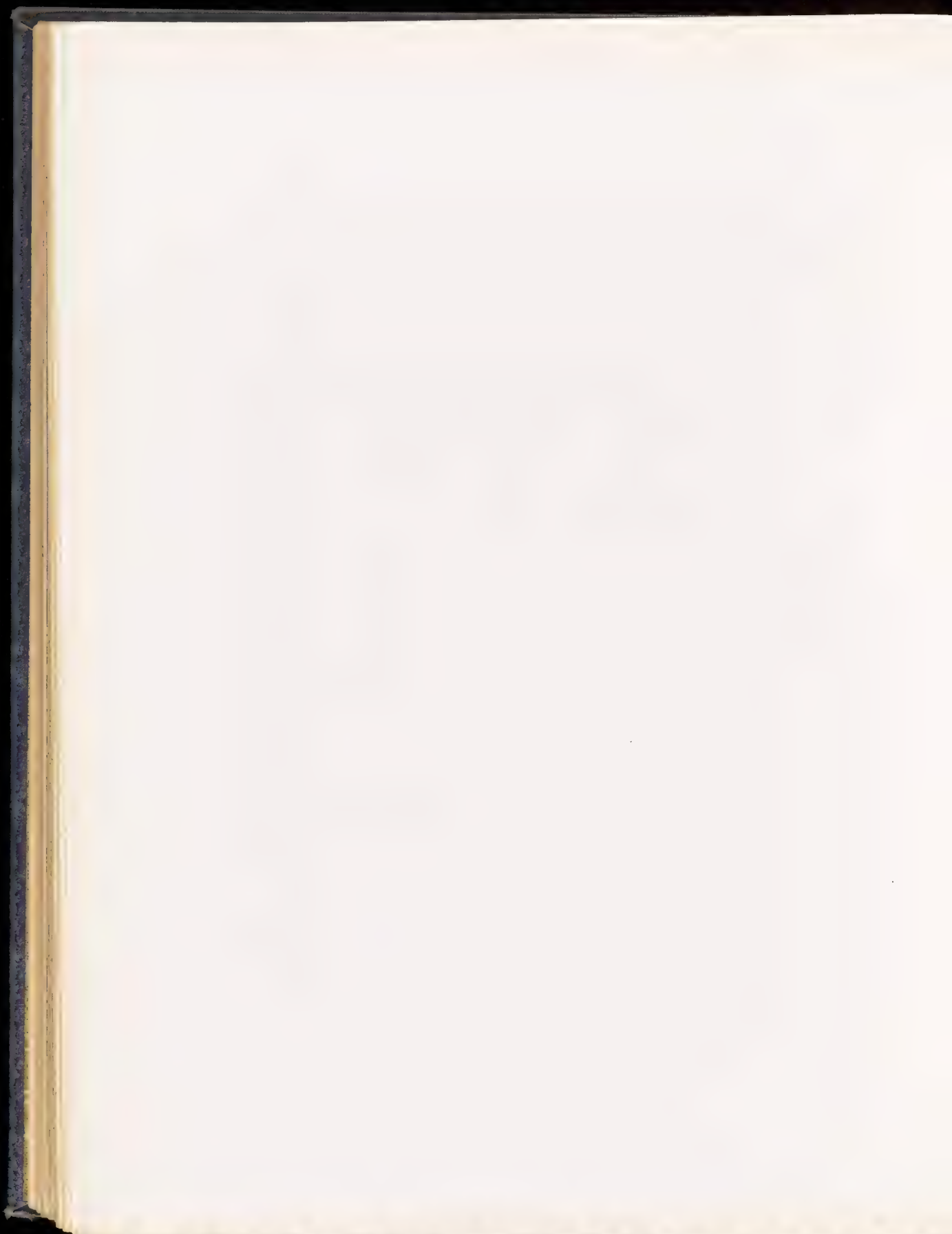
No. 290 — Trimming for alb, with flowers and ornaments surrounding the figure of St. John the Evangelist.  
Church of San Pantaleone, Venice.







No. 291 — Detail of last plat, another portion, showing figure of the Saviour.



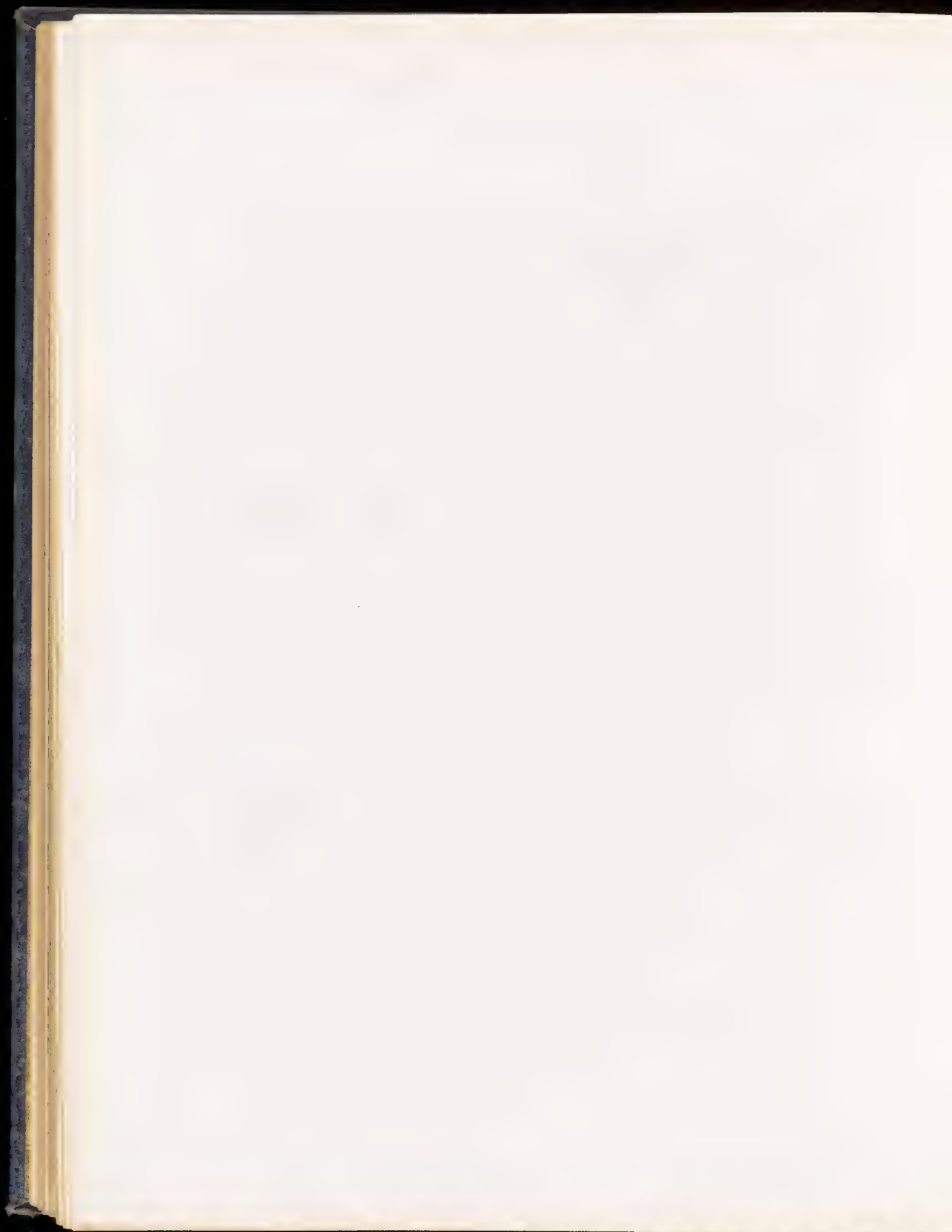
PUNTO IN ARIA — XVI-XVII CENTURY.



No. 292 — Chalice-veil with crucifixes at the corners, and four scenes of the Passion: Christ crowned with thorns, Led to Calvary, In Gethsemane, and Scourged.

Sangiorgi, Rome.





293



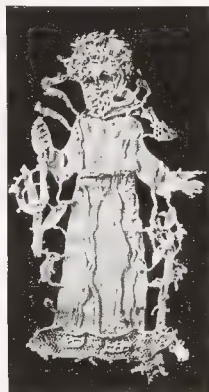
294



295



296



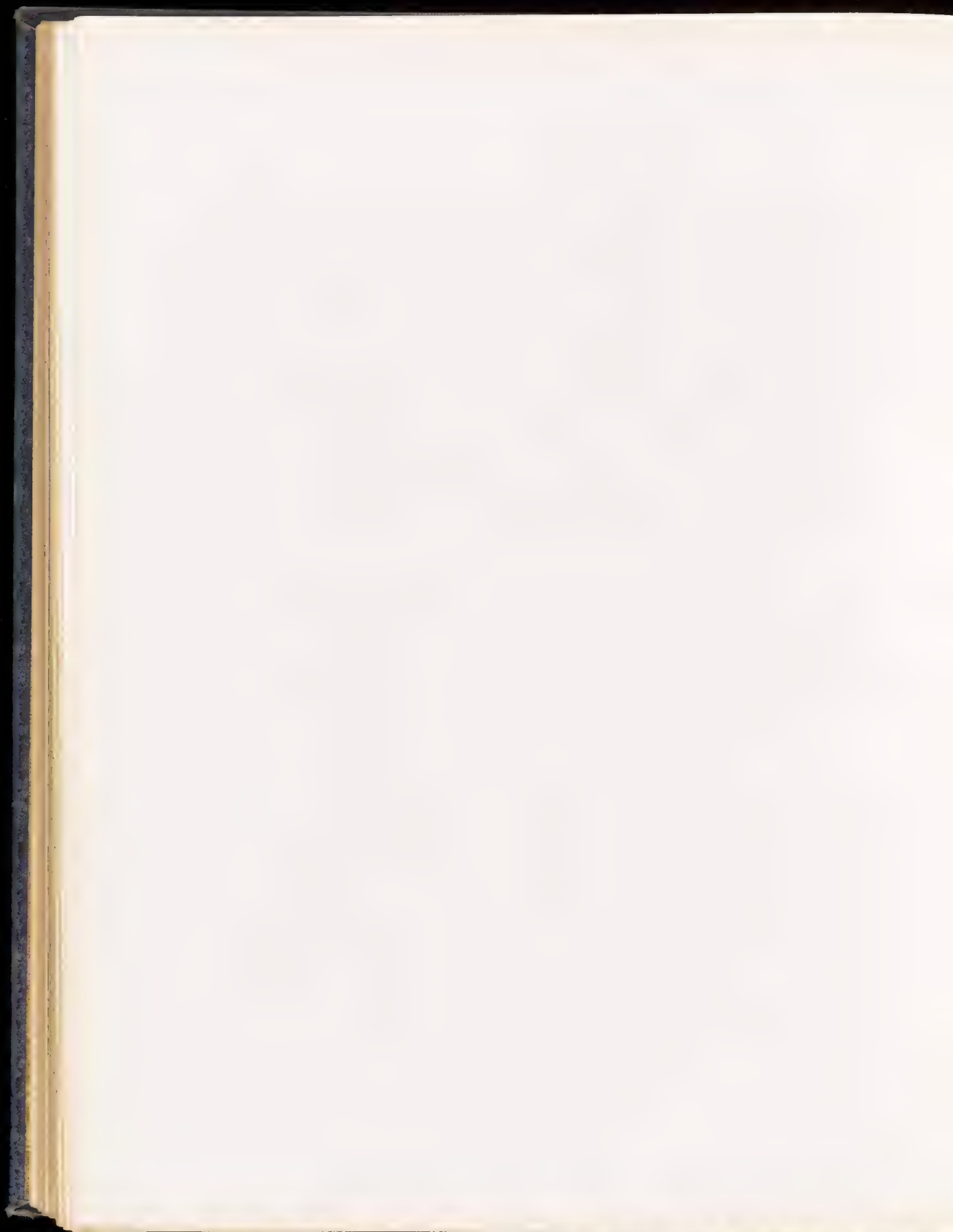
Isolated figures for insertion in ground-work of leaves and flowers as shown in two preceding examples.

No. 293 — Two angels with censers before a ciborium.

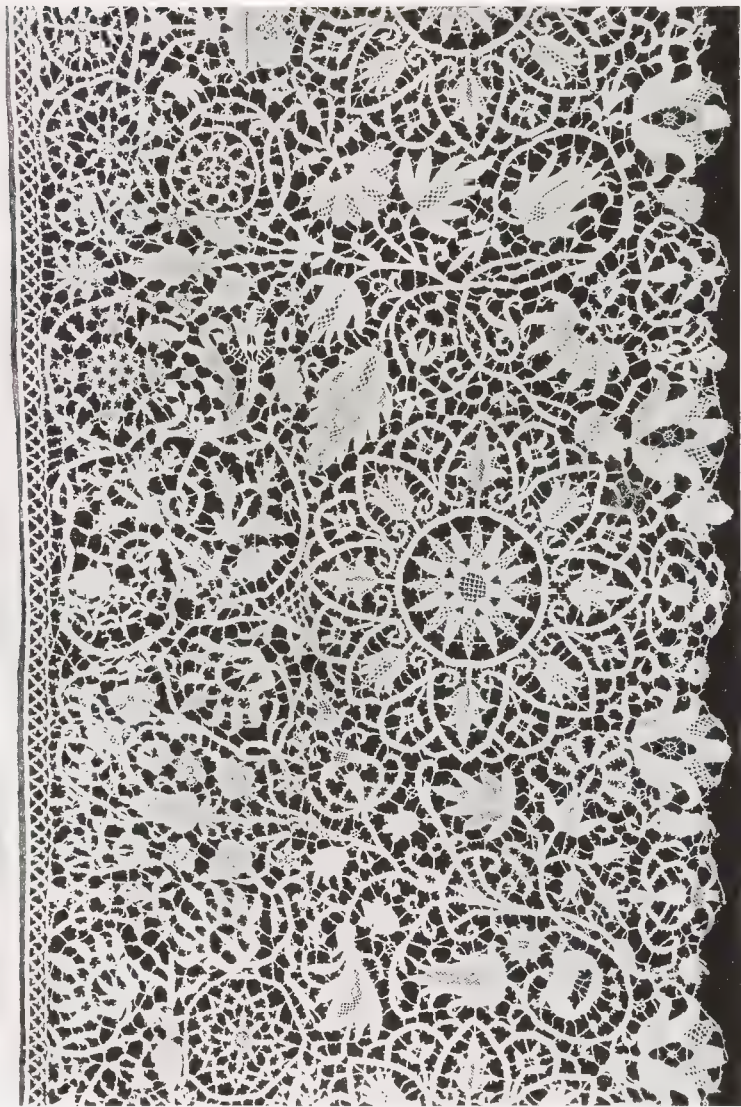
No. 294 — Saint.

No. 295 — Mary Magdalen.

No. 296 — Saint. All three: Rucellai, Florence.

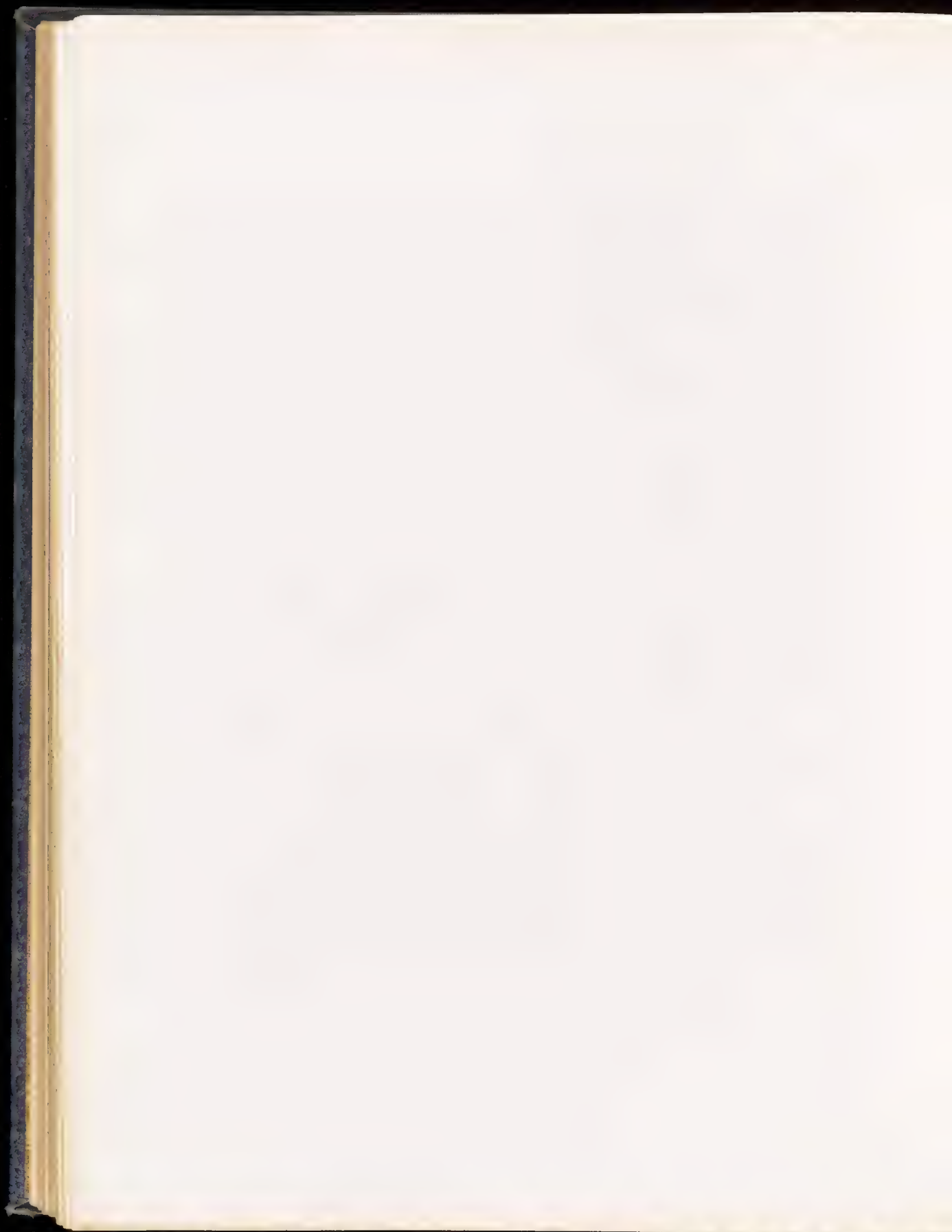






No. 297 — Alb-trimming, with flowers and leaves.

Church of San Pasticione, Venice.



PUNTO IN ARIA — XVI-XVII CENTURY.

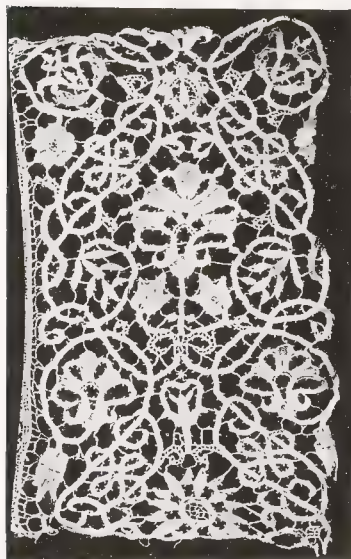
298



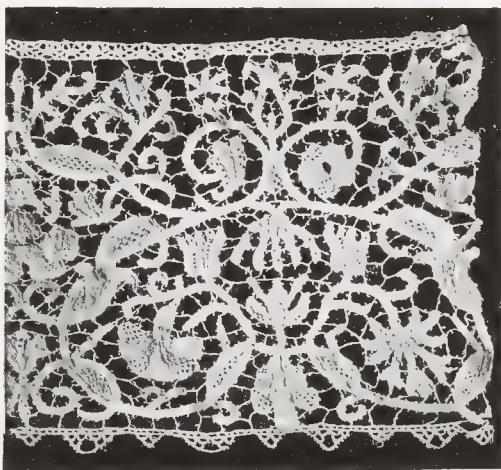
299



300



301



302



303

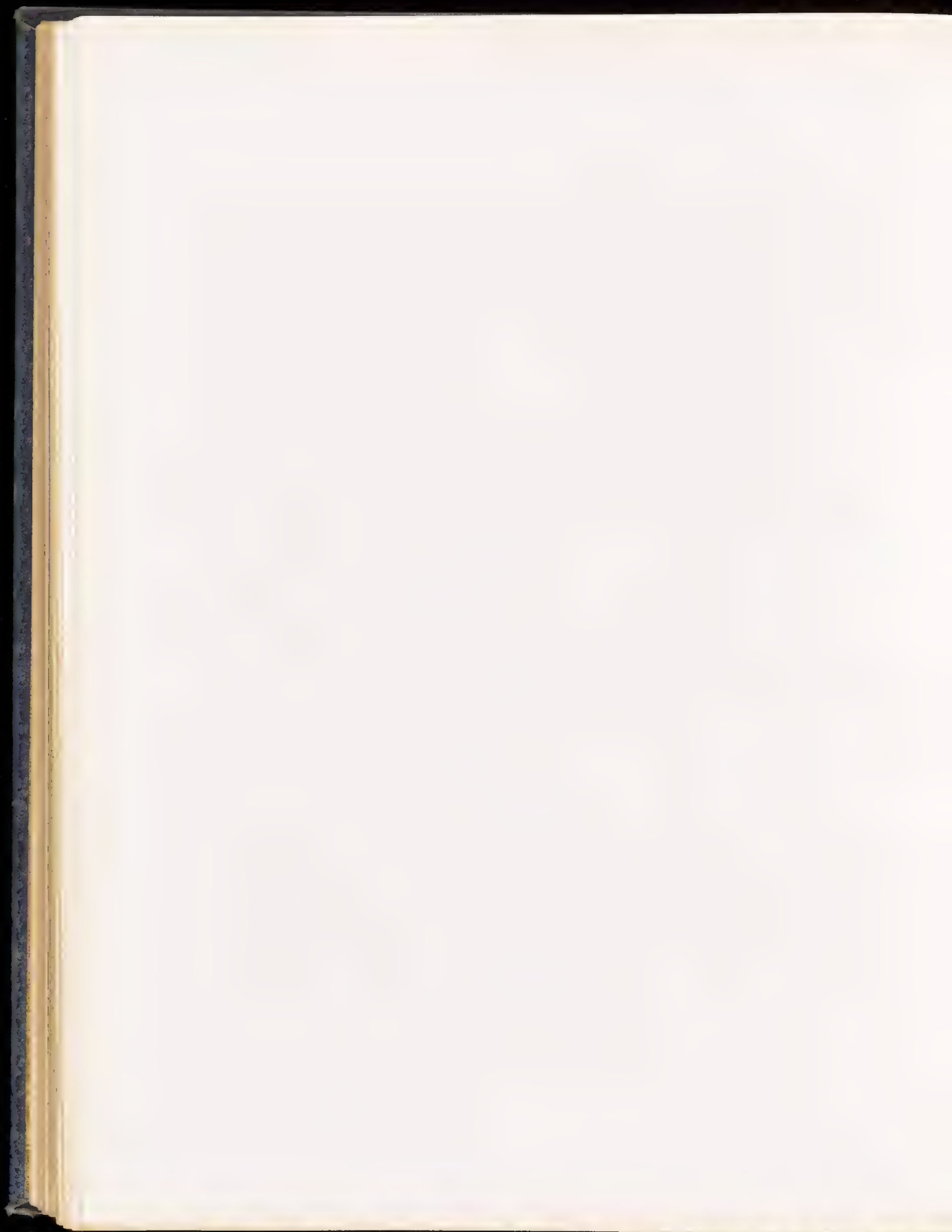


Various fragment.

No. 298 — Della Porta, Gubbio. No. 299 — Rucellai, Florence. Nos. 300, 301, 302 — Baldini, Florence.

20





PUNTO IN ARIA — XVI-XVII CENTURY.

304



305



306



307

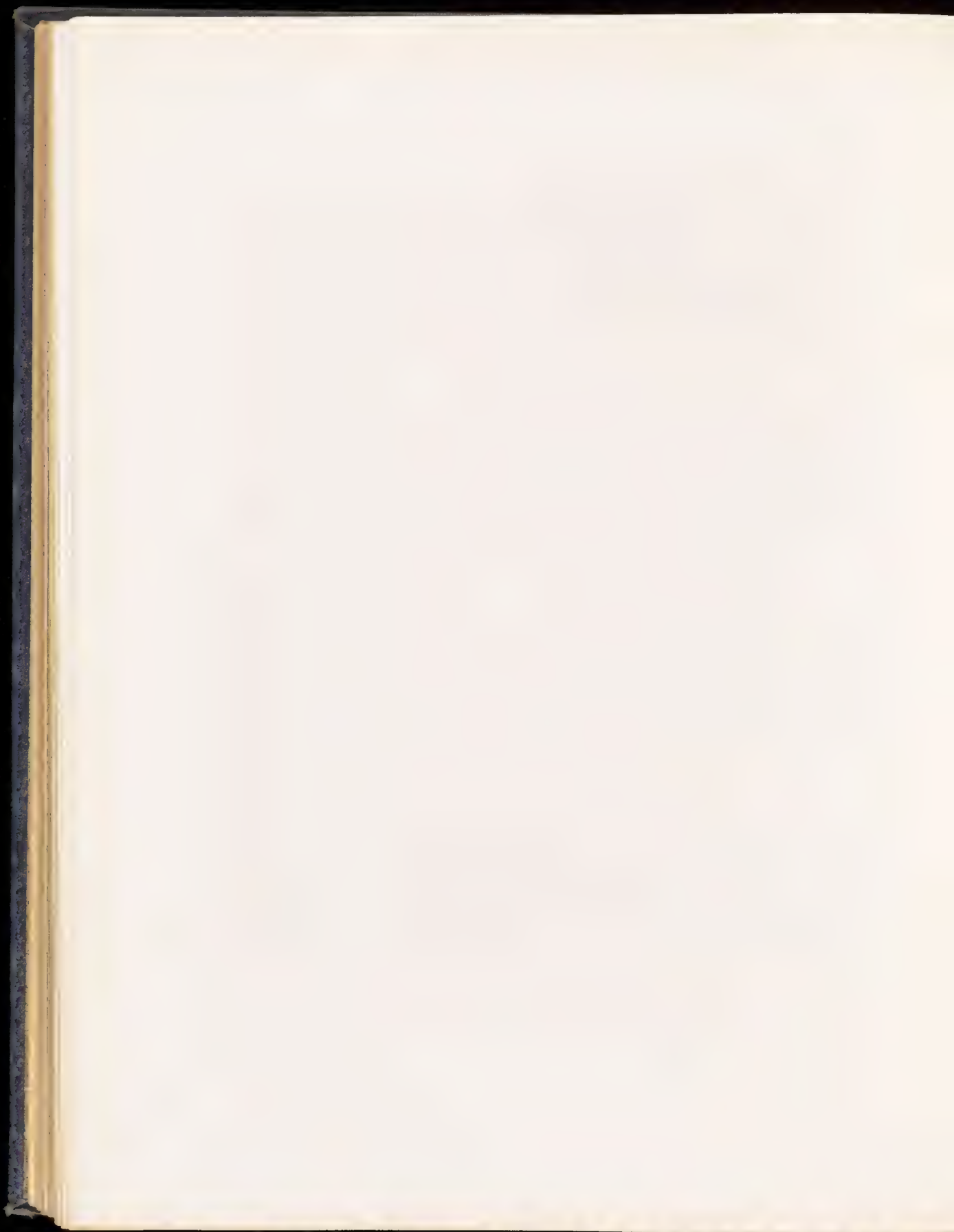


308

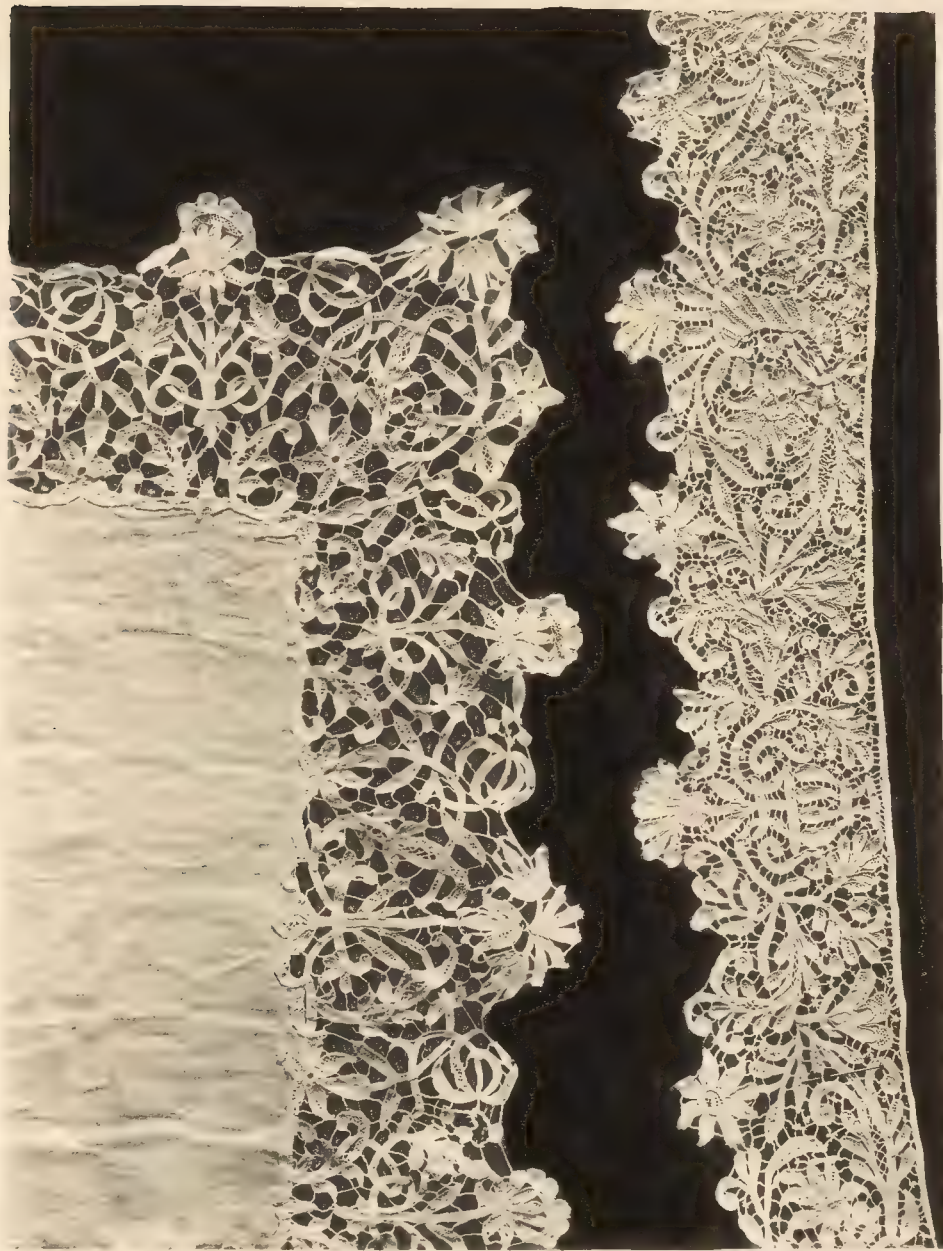


Various edgings.

Nos. 304, 305 — Ristori, Florence. Nos. 306, 307, 308 Baldini, Florence.







309

310

No. 309 — Original handkerchief, flowers and leaves.  
No. 310 — Edging with flowers, vases, cornucopia. Bargagli, Florence.

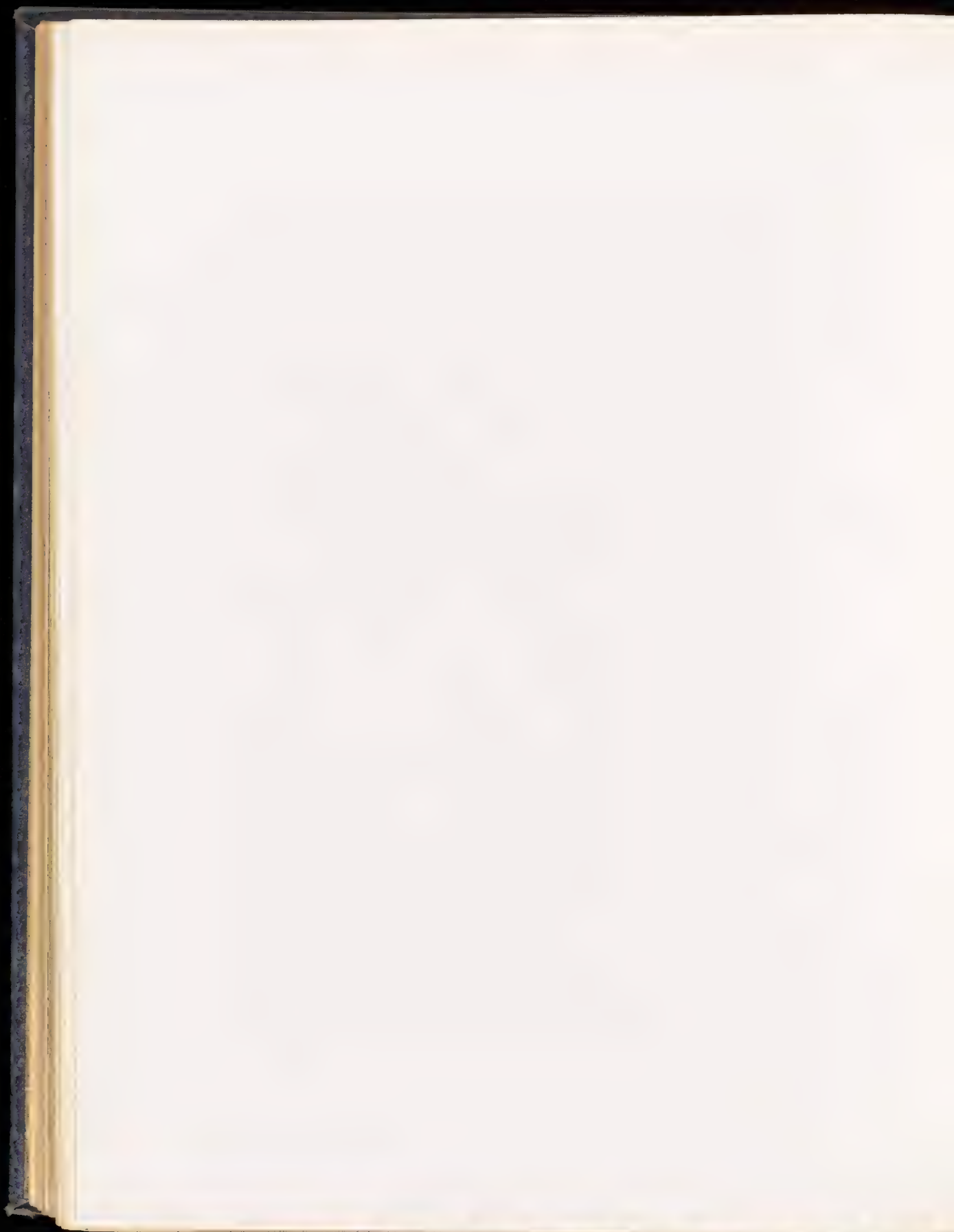


PUNTO IN ARIA — XVII CENTURY.



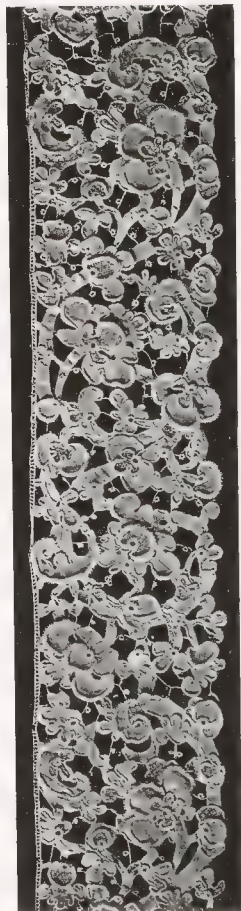
No. 311 - Bertha in heavy Venice Point.  
Corsi, Florence.







312



313



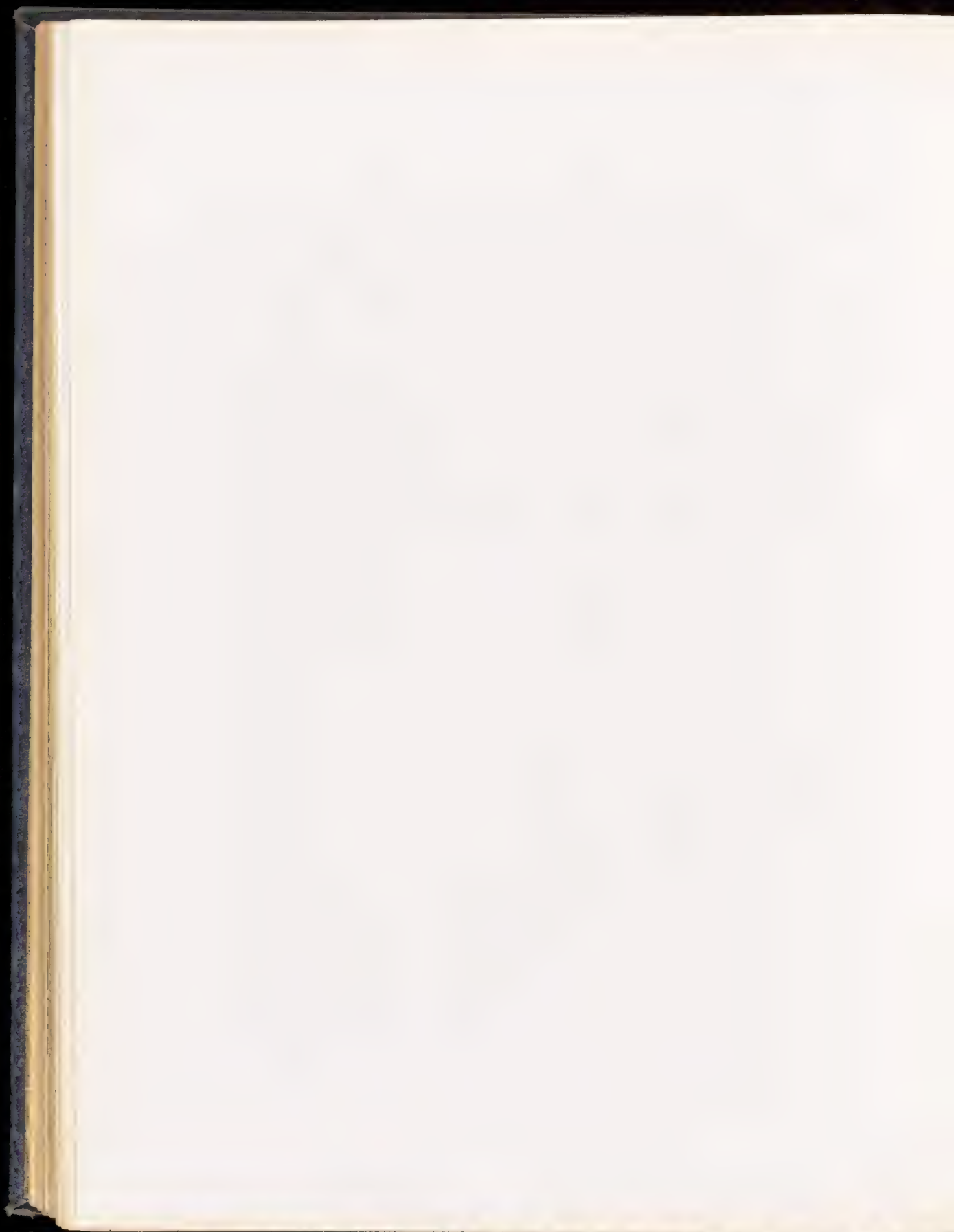
315



314

Heavy Venice Point.

No. 312 — Without background. Sermoneta, Florence. No. 313 — Sermoneta, Florence. No. 314 — Without background. Errera, Brüssels. No. 315 — Amati, Florence.





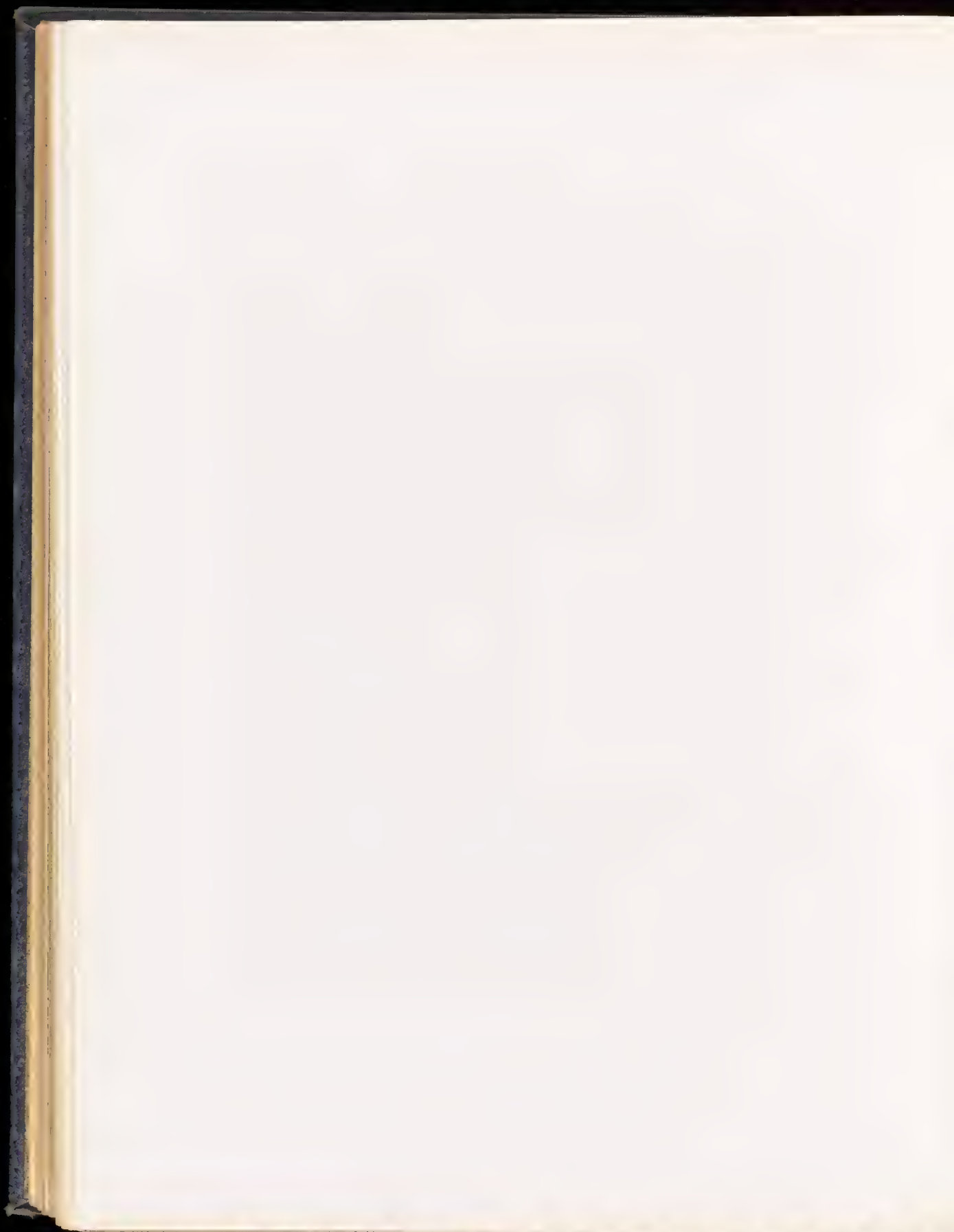


316

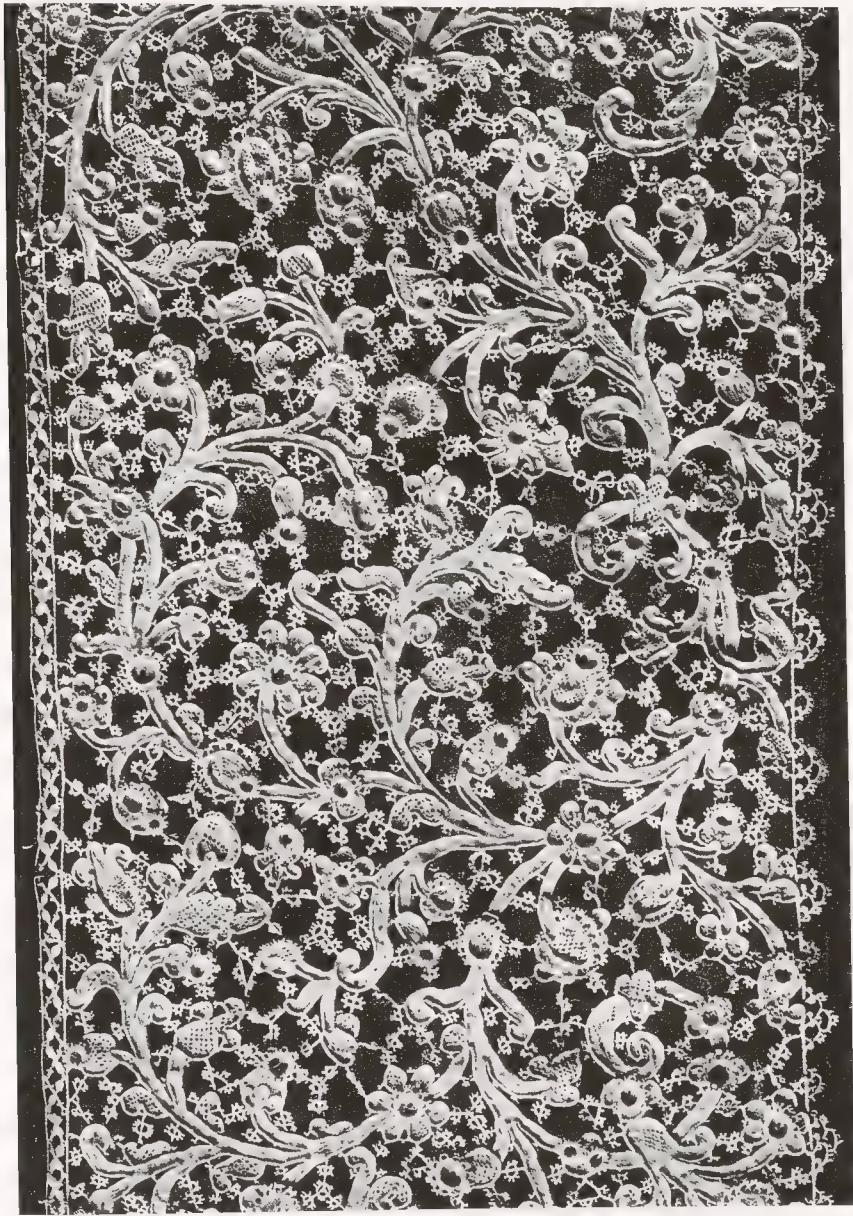


317

No. 316 - Heavy Venice Point, with tape and rosaline ground. Sermoneta, Florence. No. 317 - Errera, Brussels.







No. 313 — Heavy Venice Point with rosaline ground.  
Sernouda, Florence.



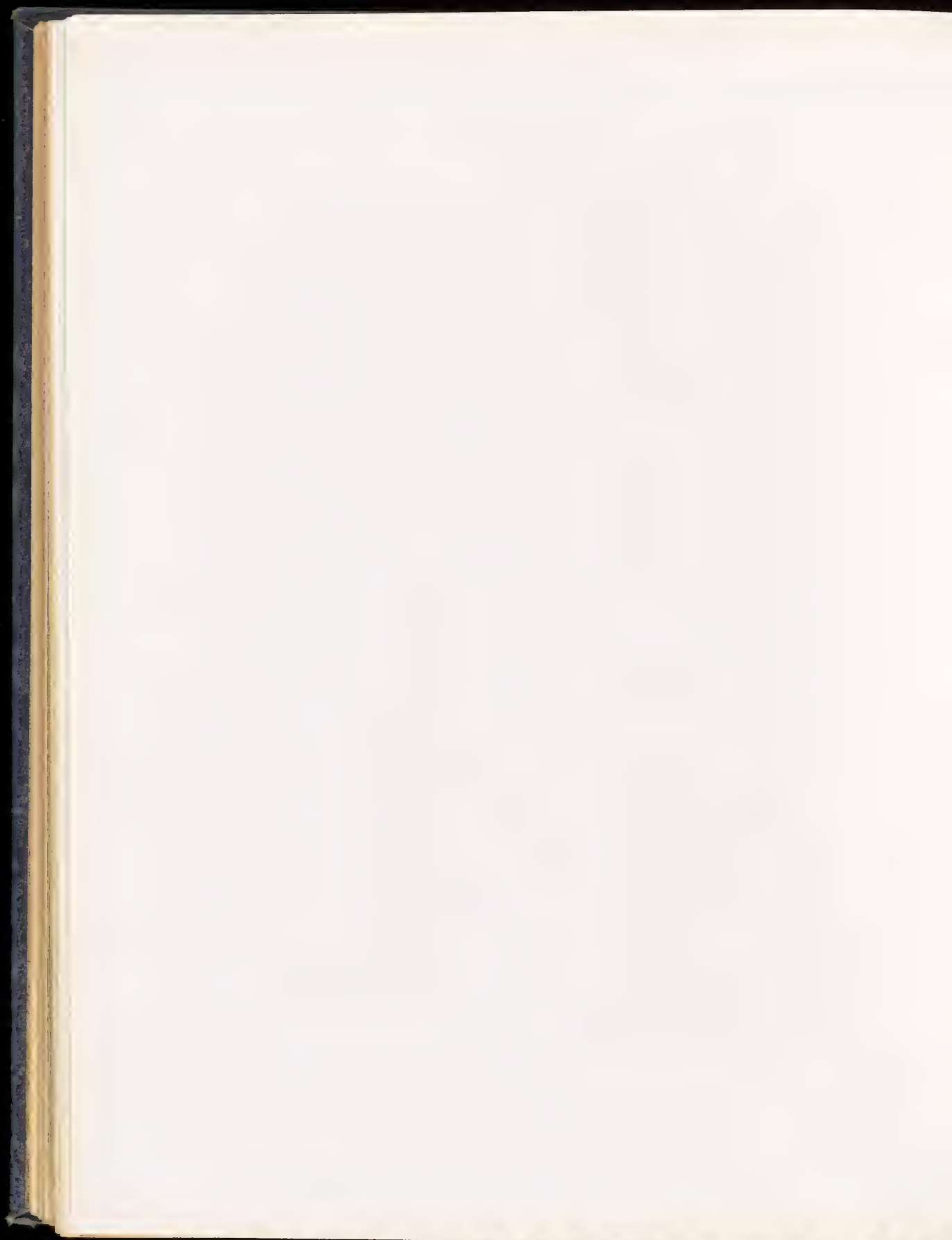


PUNTO IN ARIA — XVII CENTURY.



No. 319 — Original cravat in heavy Venice Point.

Ciccolini, Macerata.



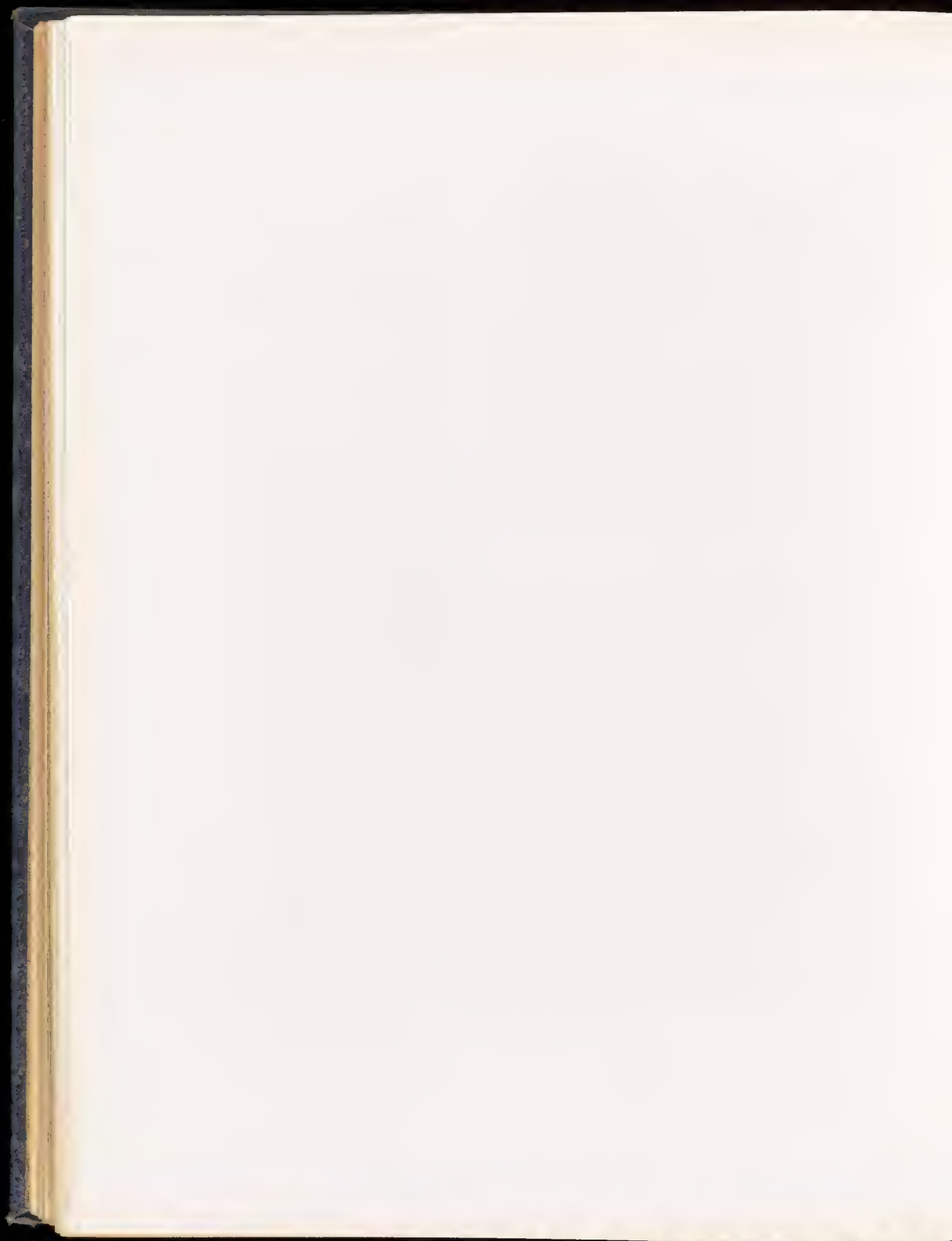


PUNTO IN ARIA — XVII CENTURY.



No. 320 — Heavy Venice Point with rich roseline background.

Ristori, Florence.



PUNTO IN ARIA — XVII CENTURY.

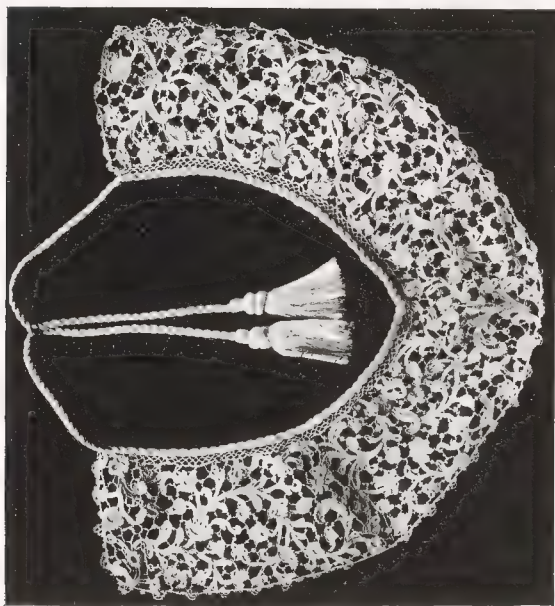
321



323



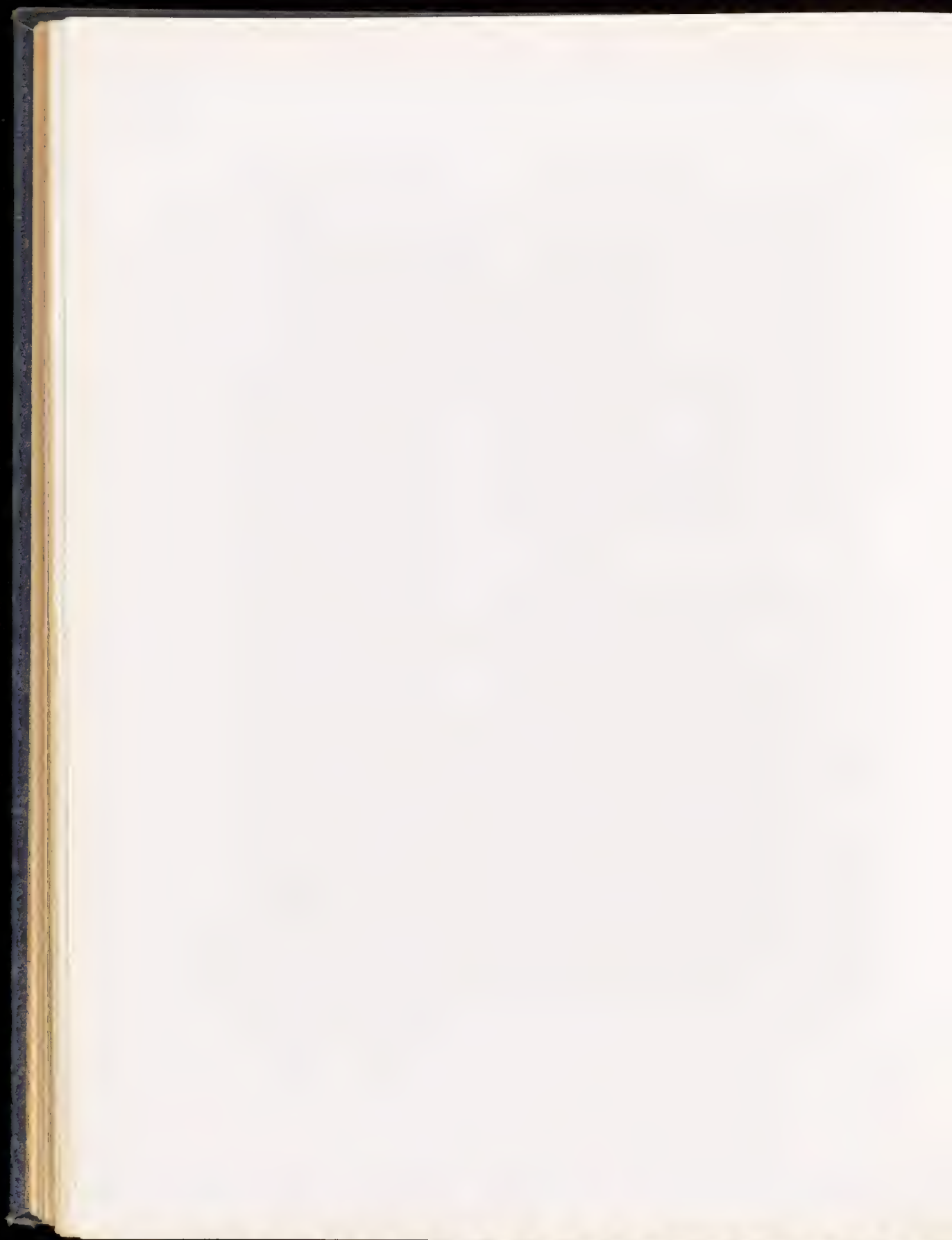
322



Heavy Venice Point.

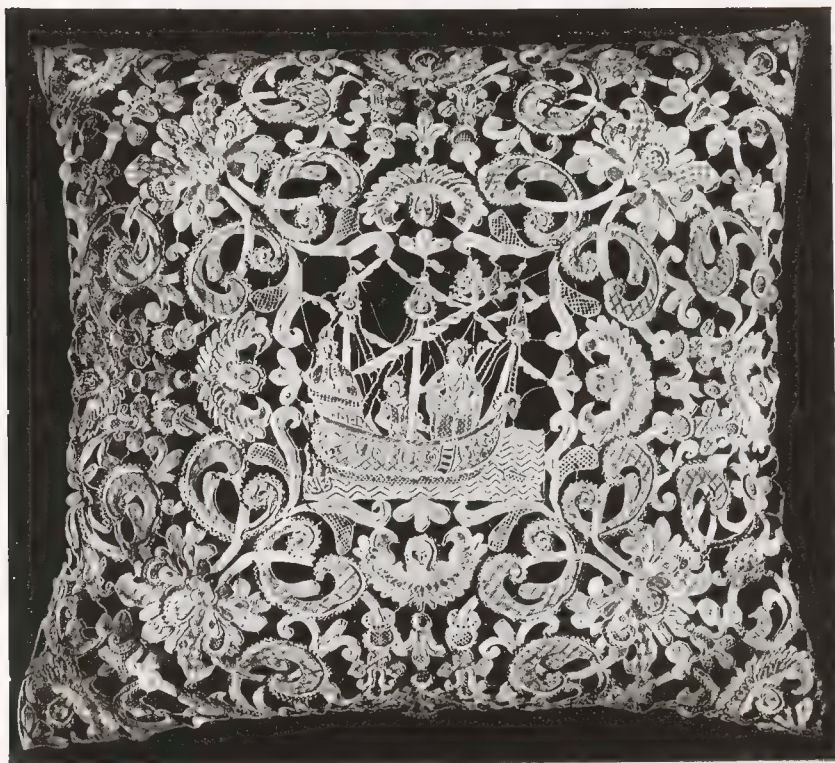
Nos. 321, 322 — Original collars. Errera, Brussels. No. 323 — Fragment. With figures of angels. Serego, Venice.



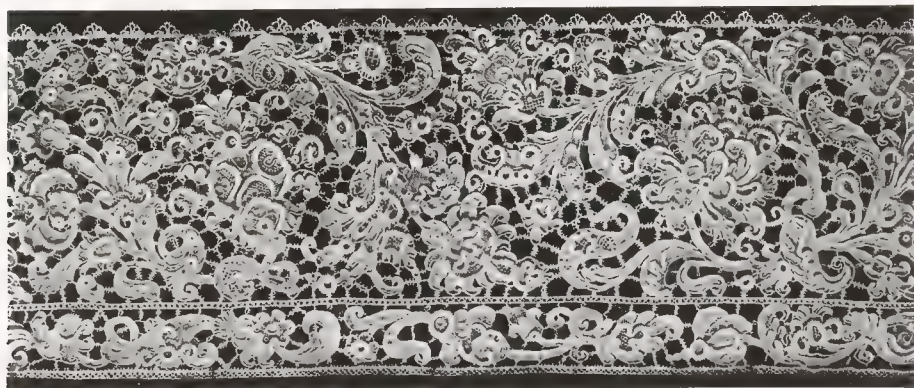


PUNTO IN ARIA — XVII CENTURY.

324

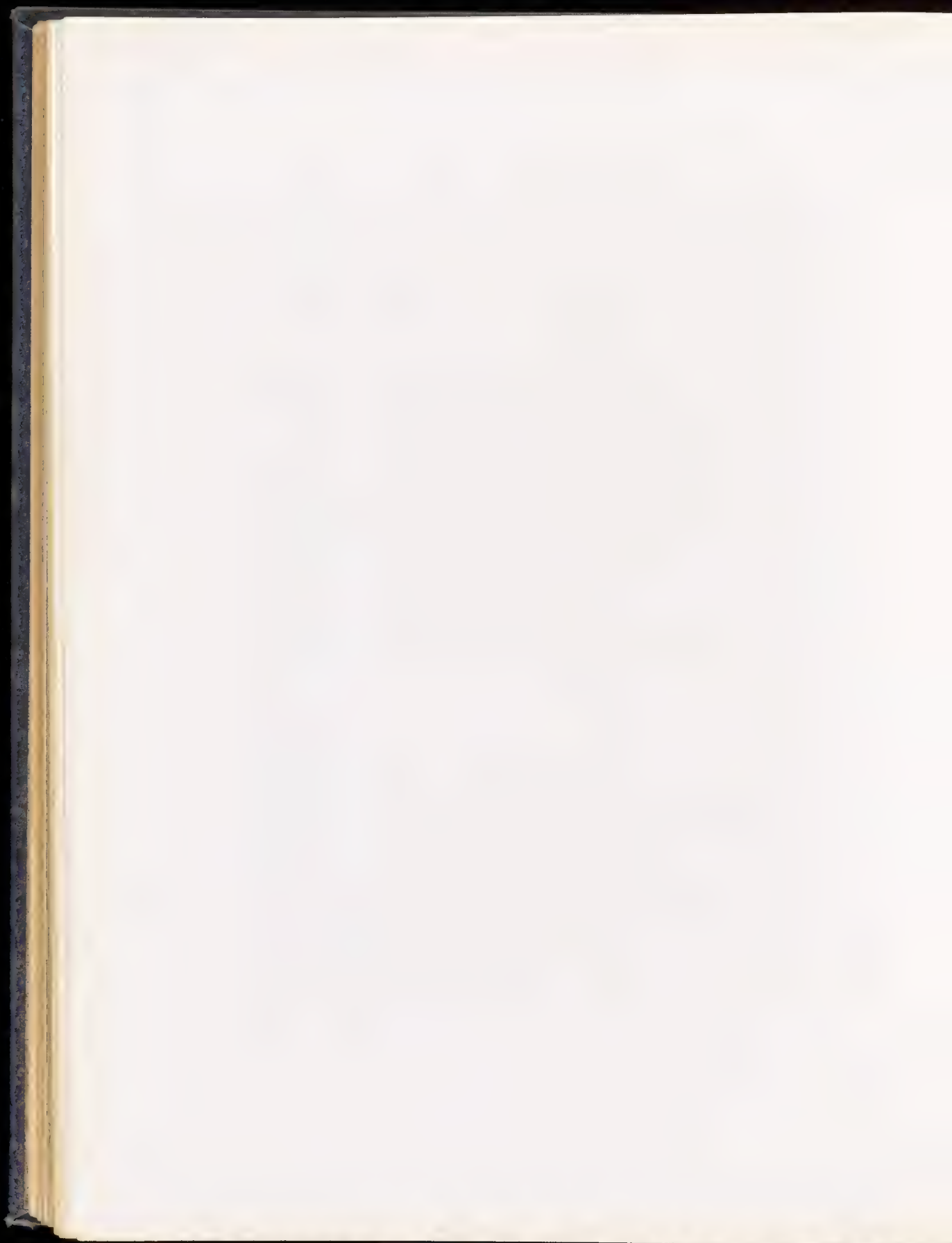


325



Heavy Venice Point without foundation.

No. 324 -- A votive cushion, Civic Museum, Verona. No. 325 -- Border, "Ristori, Florence.



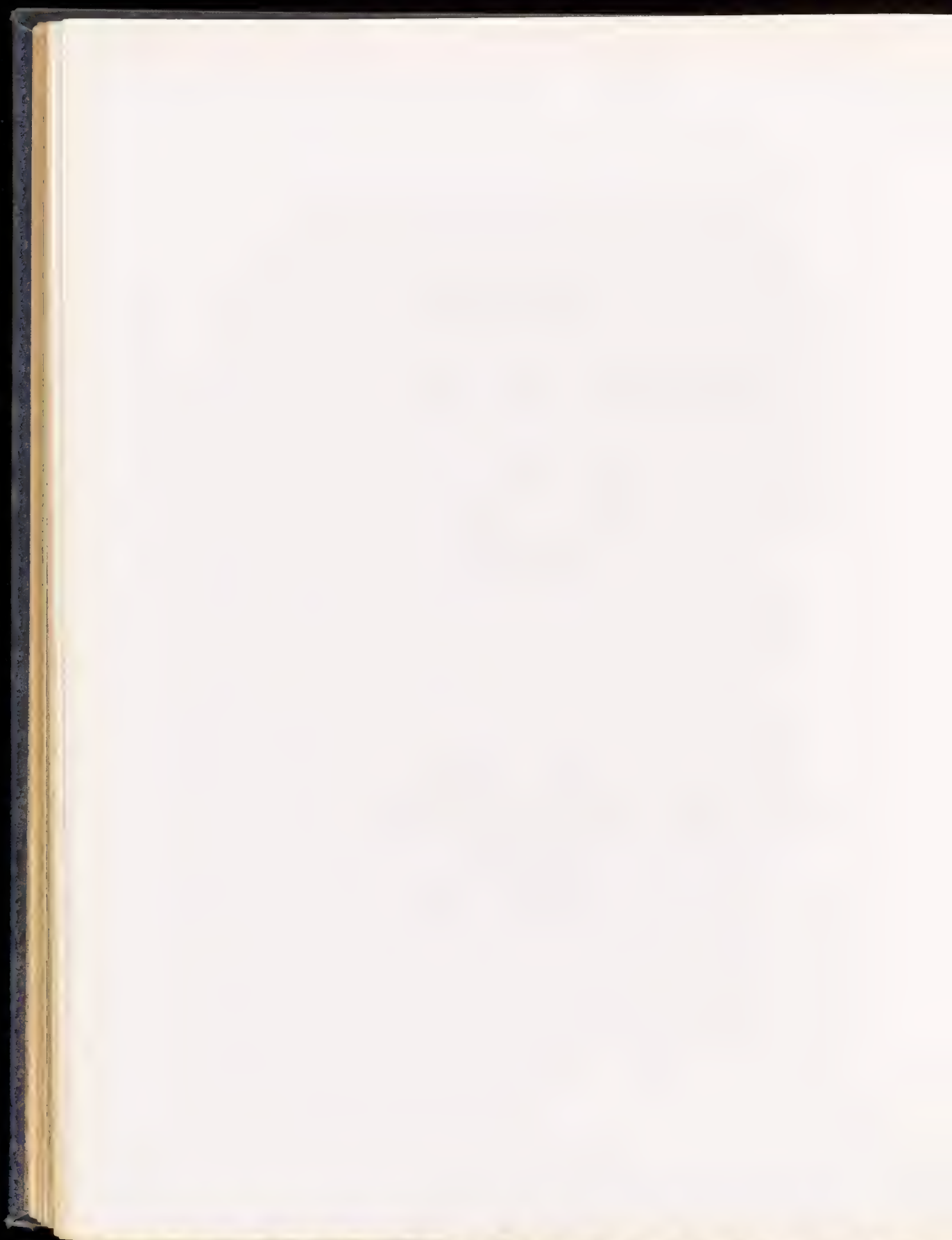


PUNTO IN ARIA — XVII CENTURY.

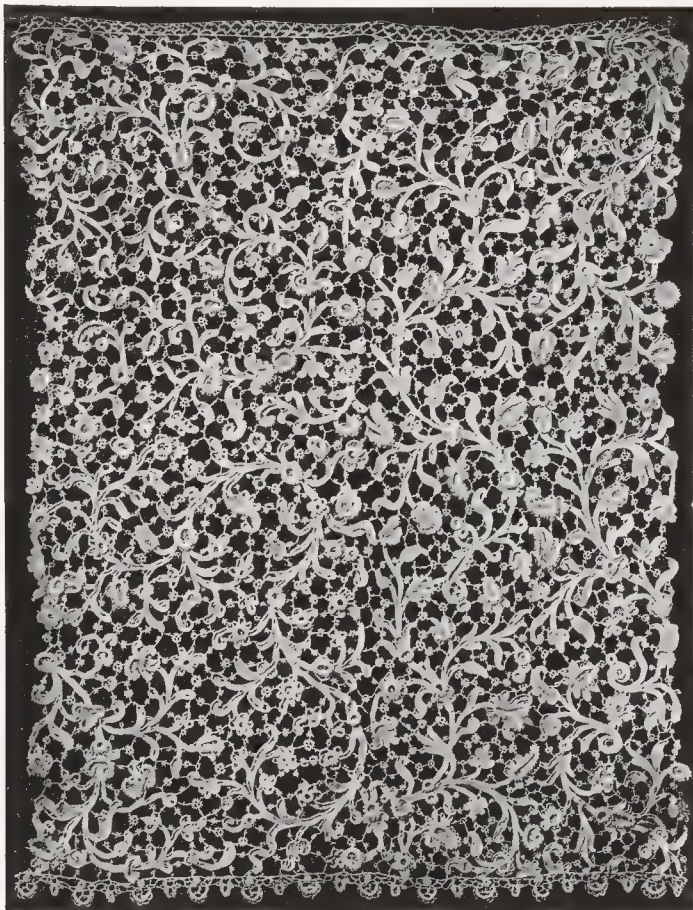


No. 326 — Original collar.

Johnston, Venice.



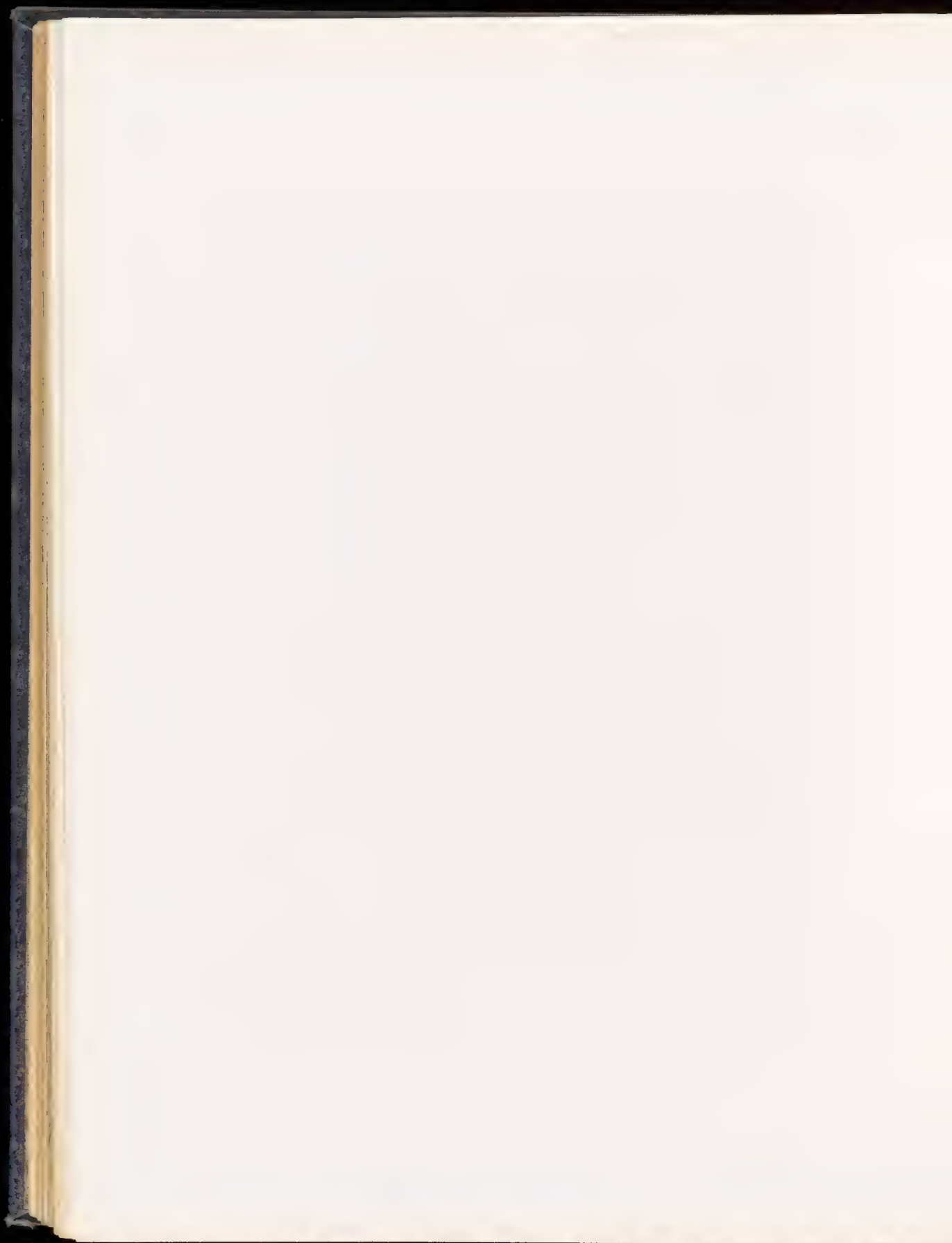
PUNTO IN ARIA — XVII CENTURY.

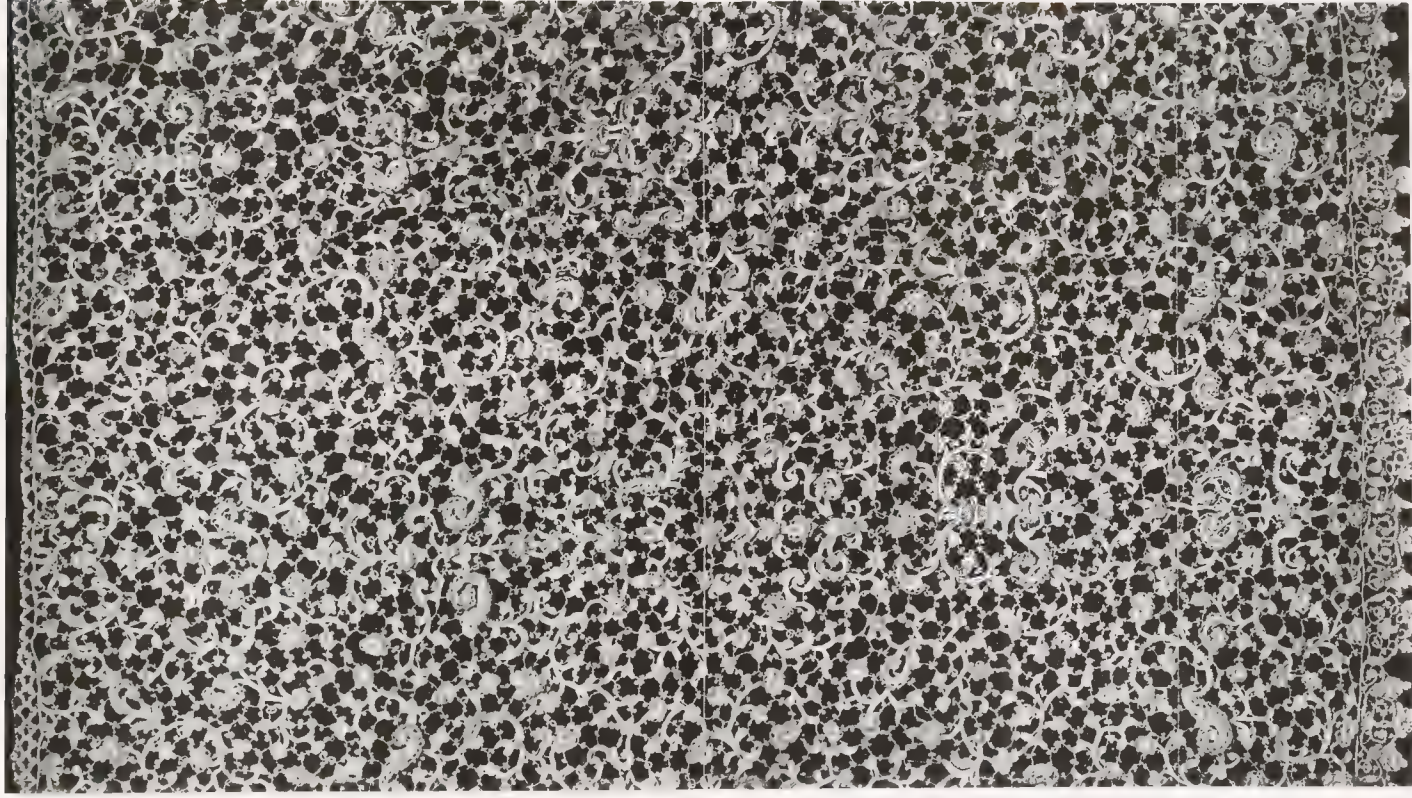


No. 327 — Rosaline Border.

Jesurum, Venice.



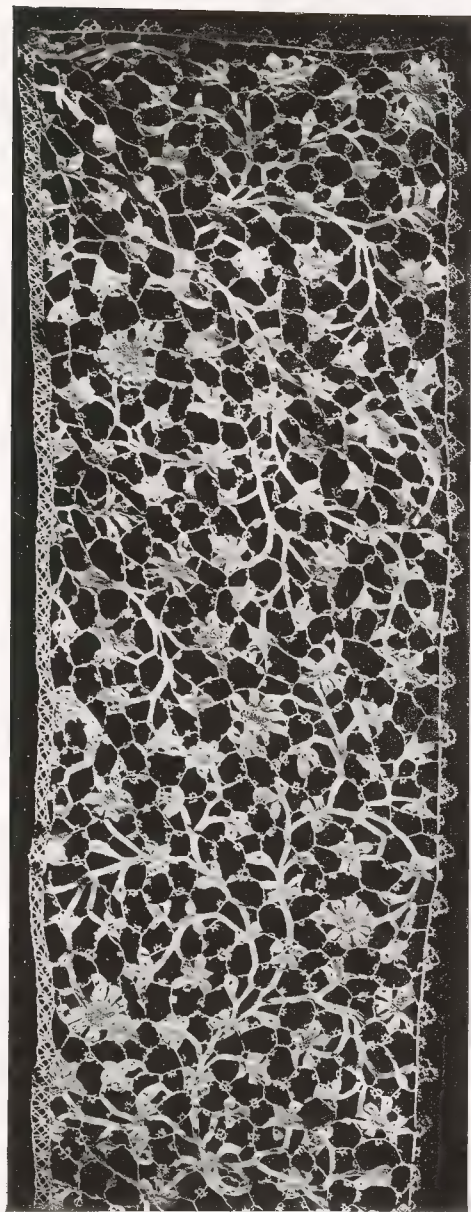




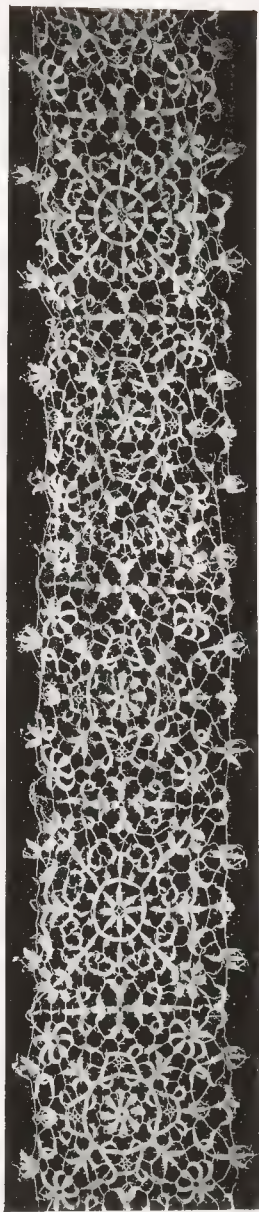
No 325 Trimming for alt. Extremely handsome design of candlesticks with seaweed and shells, in relief on rosaline ground. The lace looks like a tissue of coral, jewels and flowers  
Treasure of St Mark's, Venice







329



330

Venice Point.

No. 329 — Border. Sirmoneta, Florence. No. 330 — Border finished off at two extremities. Sangiorgi, Rome.



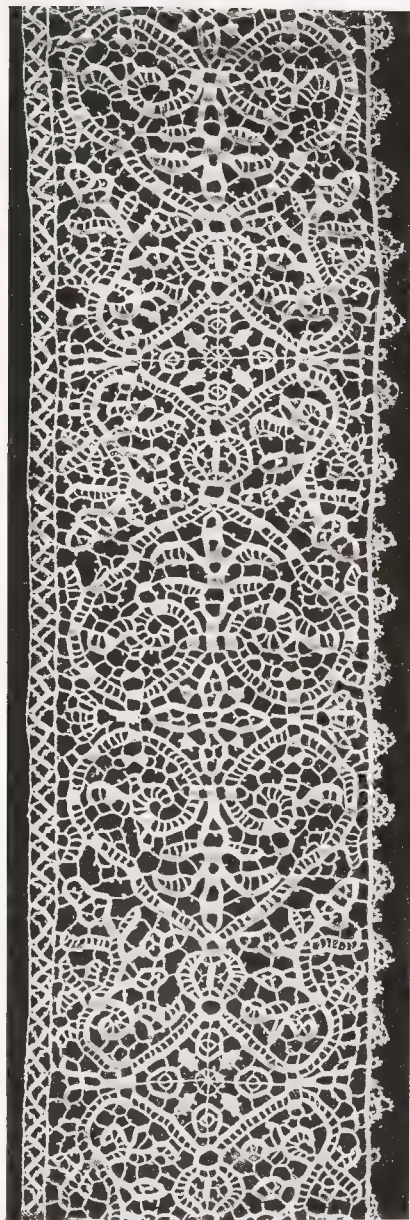
PUNTO IN ARIA — XVII CENTURY.



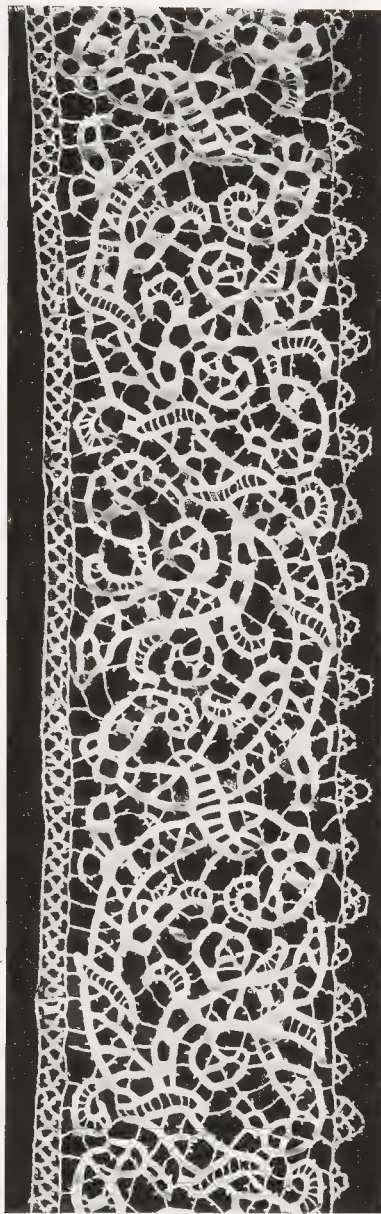
No. 331 — Cravat in Venice Point.  
Ciccolini, Macerata.







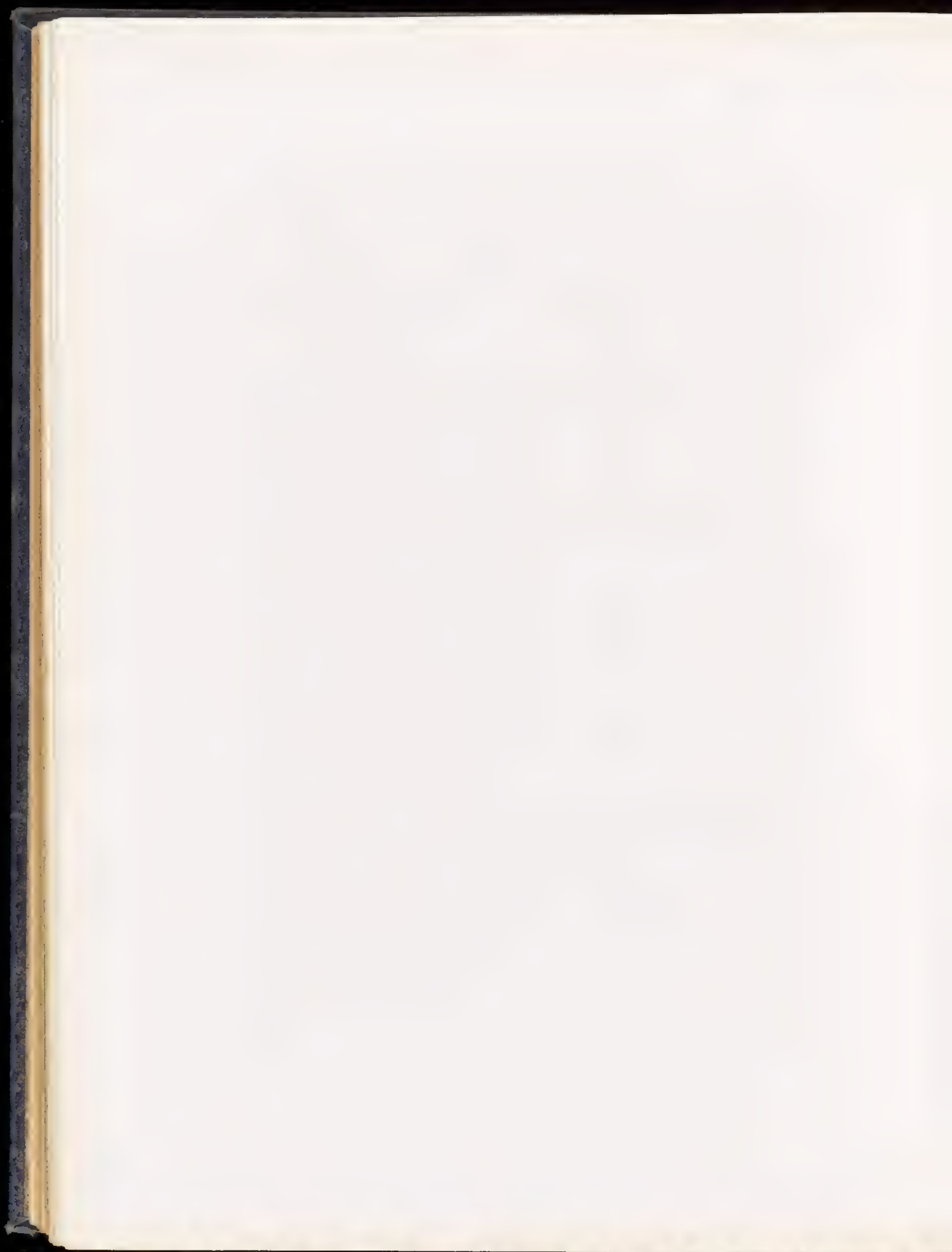
332



333

Venice Point.

Nos. 332, 333 — Ristori, Florence.

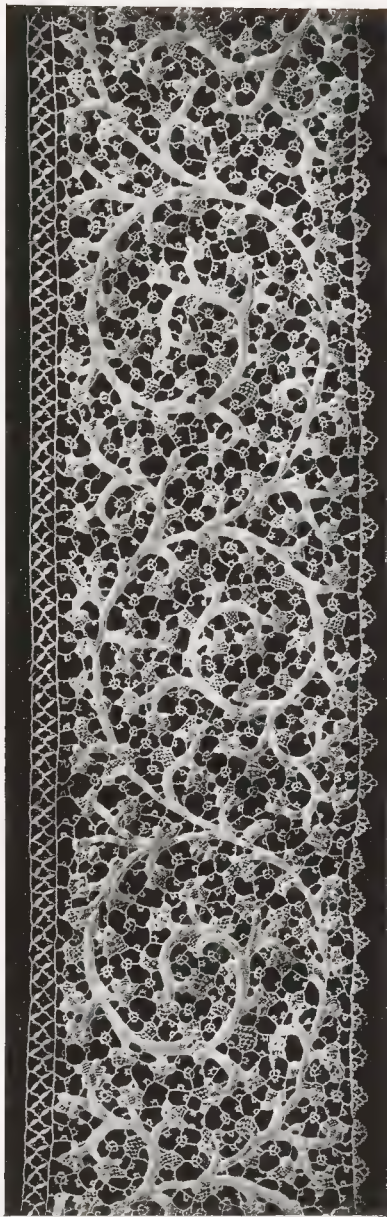




PUNTO IN ARIA — XVII CENTURY.



334



335

*Venice Point.*

Nos. 334, 335 — Ristori, Florence.





PUNTO IN ARIA — XVII CENTURY.

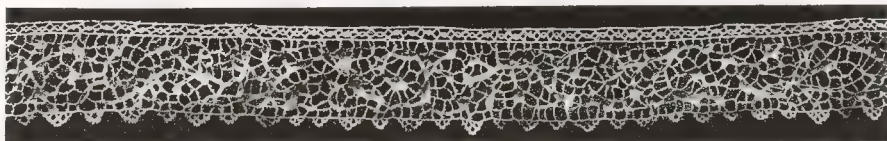
336



337



338



Venice Point

No. 336 -- Citeresi, Florence. Nos. 337, 338 — Ristorti, Florence.





PUNTO IN ARIA — XVIII CENTURY.

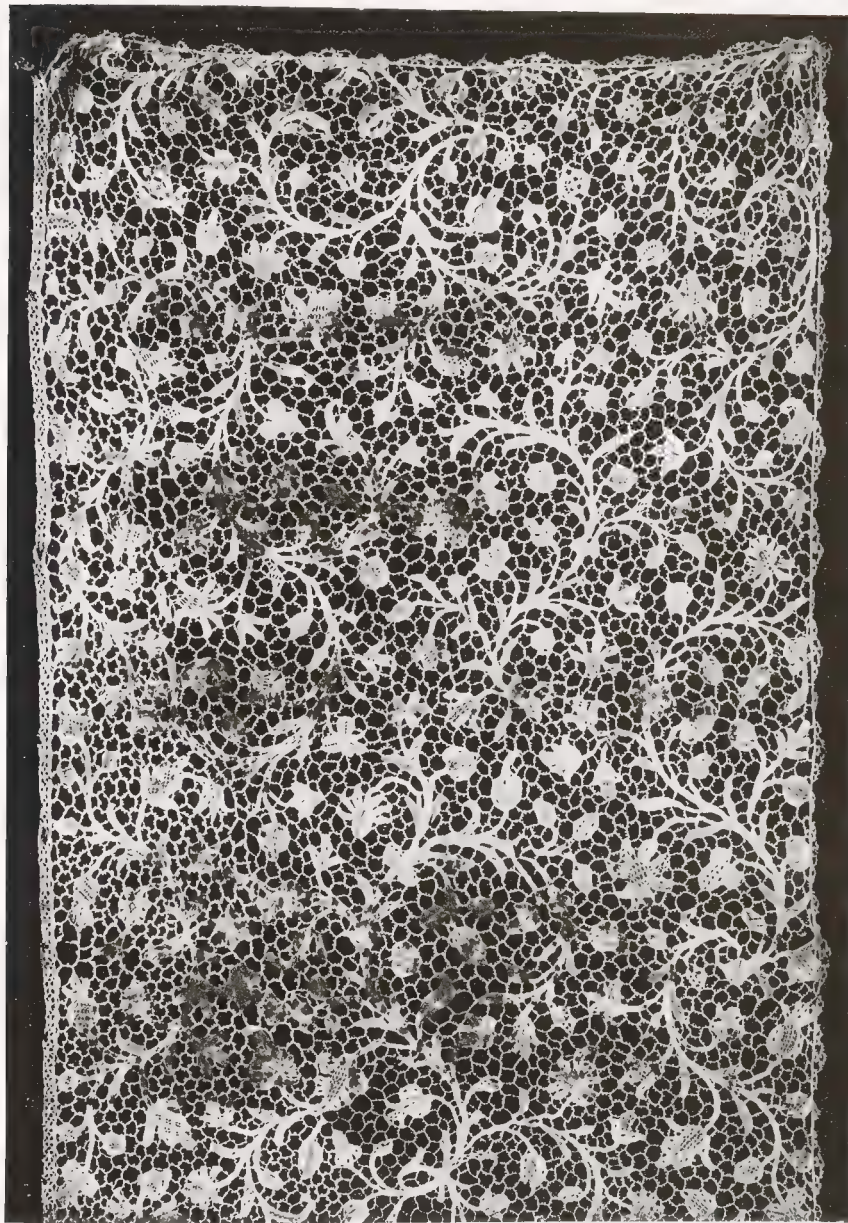


No. 339 - Heavy Venice Point, with barred background forming an open net-work.  
Luccheschi, Venice.





PUNTO IN ARIA — XVIII CENTURY.

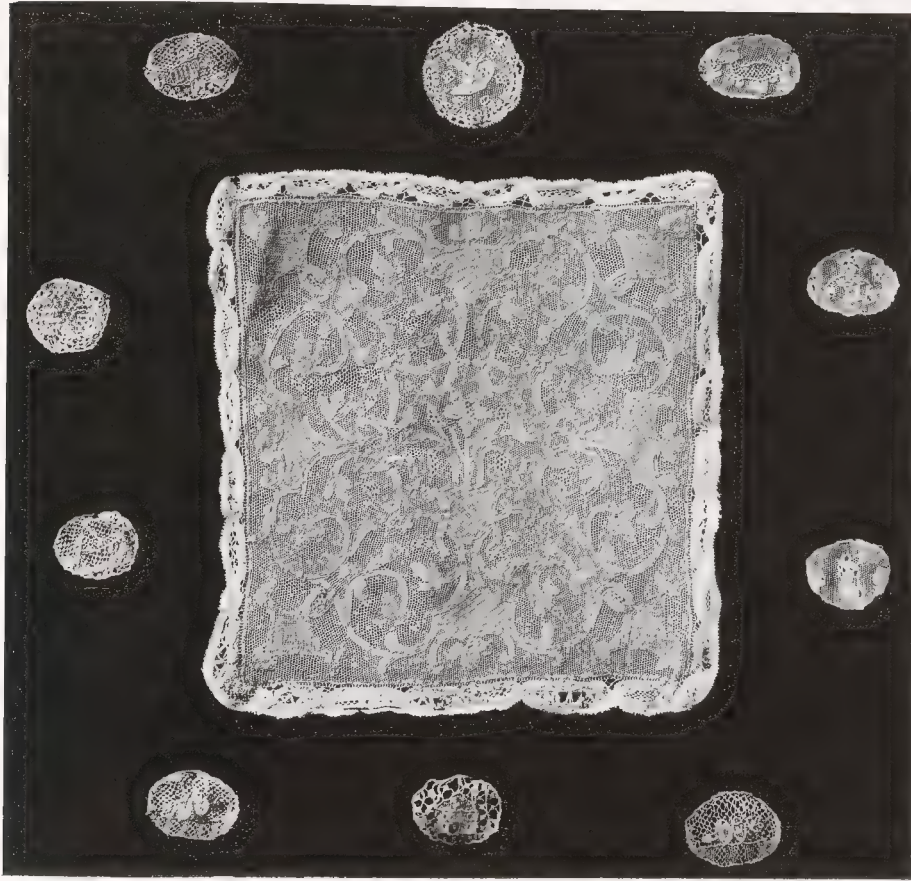


No. 340 — Venice Point on groundwork imitating Argentan lace.

Ciccolini, Macerata.



PUNTO IN ARIA — XVIII CENTURY.



No. 341 — Burano Point. The small medallions in the form of cameos with various figures: a heart transfixed, a lamb, etc. Ecclesiastical piece, with bobbin-made edging.

Rucellai, Florence.





PUNTO IN ARIA — XVIII CENTURY.

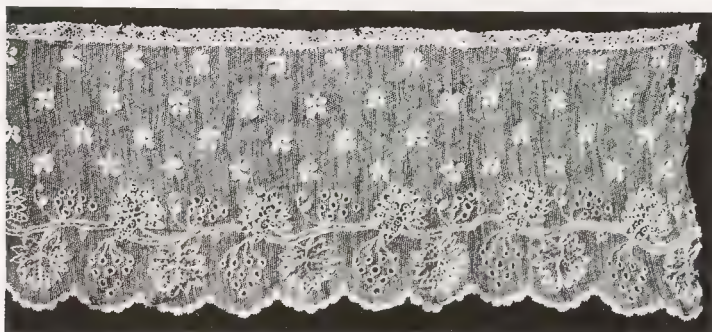
342



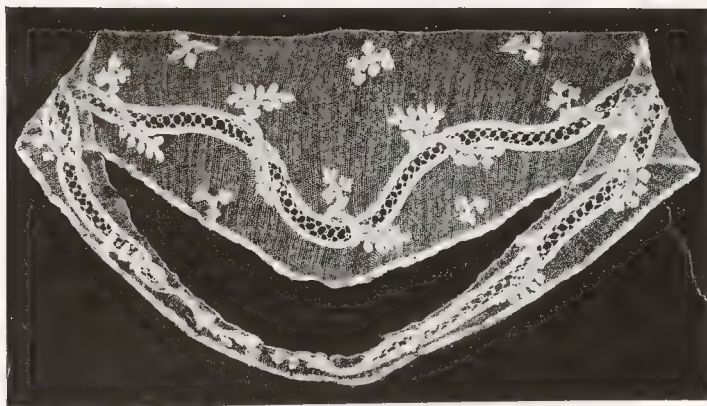
343



344



345



Burano Point, made from a design imitating Alençon lace.

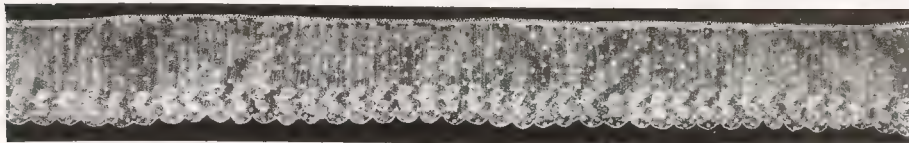
Nos. 342, 343 - Jesurum, Venice. Nos. 344, 345 — Rucellai, Florence.



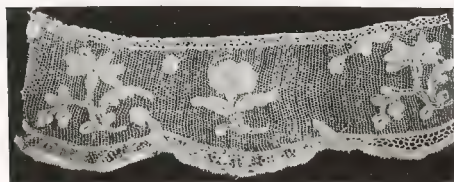


PUNTO IN ARIA — XVIII CENTURY.

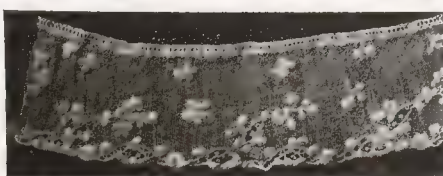
346



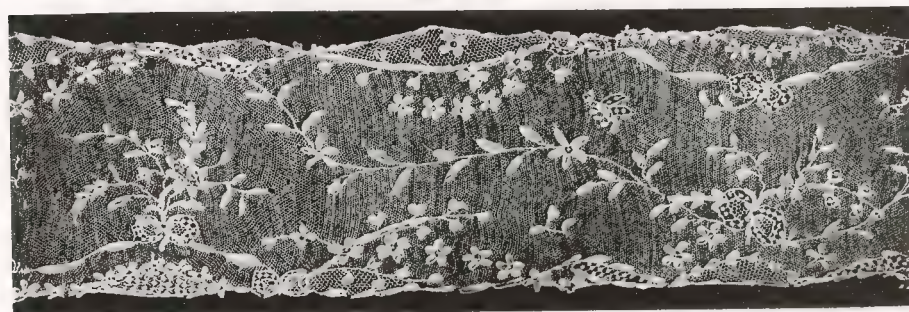
347



348



349



350



351

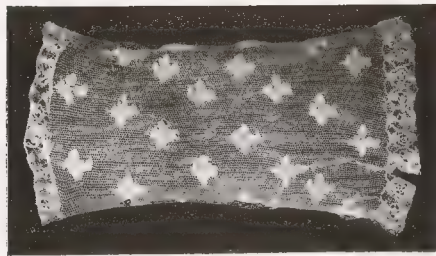


Burano Point, from designs imitating French laces.

Nos. 346, 347 — Rucellai, Florence. No. 348 — Morosini, Venice. No. 349 — Citternesi, Florence. No. 350 — Baldini, Florence. No. 351 — Jesurum, Venice.







352



353



354

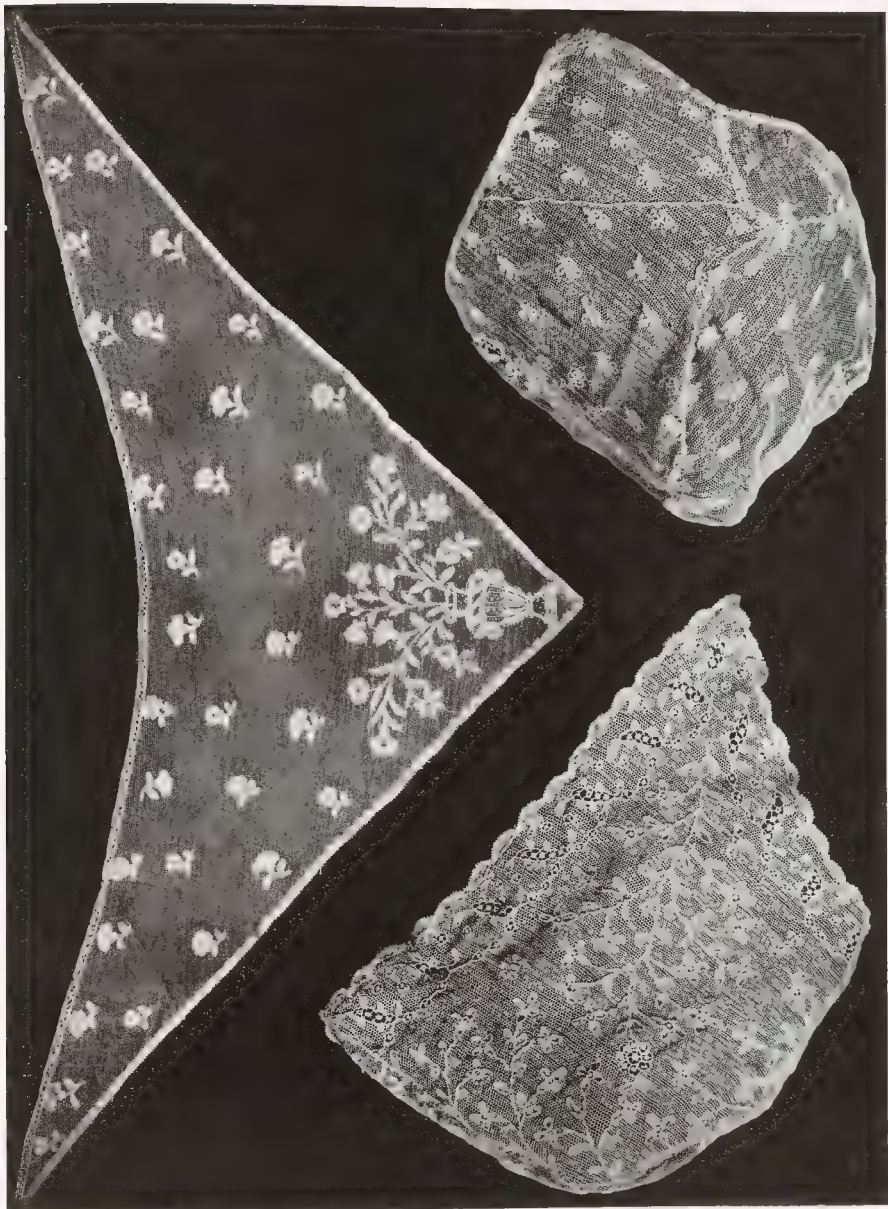
Original mittens and chalice-veil in Burano Point.

N<sup>os</sup>. 352, 353, 354 — Rucellai, Florence.





355



357

356

Burano Point, imitating French laces.

No. 355 — Shawl with floral design. Rucellai, Florence. No. 356 — Original Cap. Rucellai, Florence. No. 357 — Another Cap. Rucellai, Florence.





PUNTO IN ARIA — XVIII CENTURY.



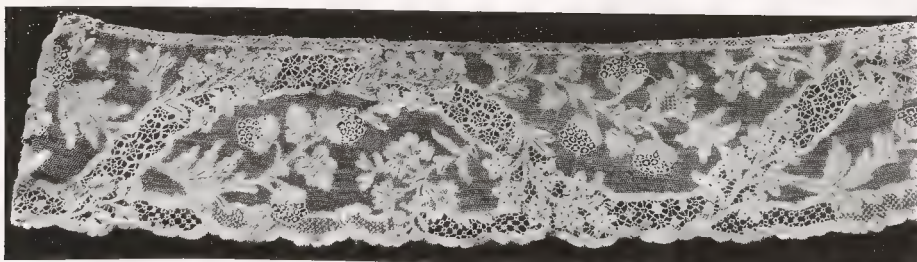
Scarf in Burano Point, imitating French lace (Louis XVI).  
Serego, Venice.



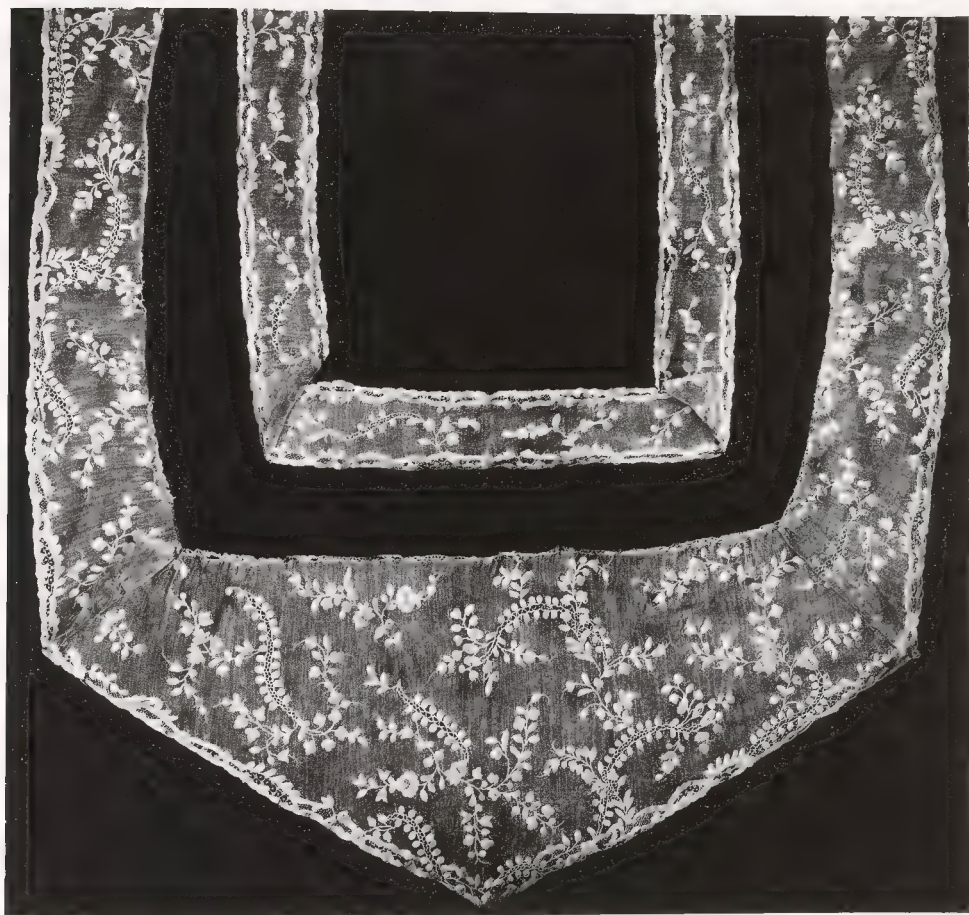


PUNTO IN ARIA — XVIII CENTURY.

359



360



Burano Point.

No. 359 — Lace like scarf in preceding plate. No. 360 — Edging and shawl, imitating French laces. Rucellai, Florence.







No. 361 — Scarf in Berano Point, imitating French lace (Louis XVI).

Rucellai. Florence.





PUNTO IN ARIA — END XVIII CENTURY.



362



363



364

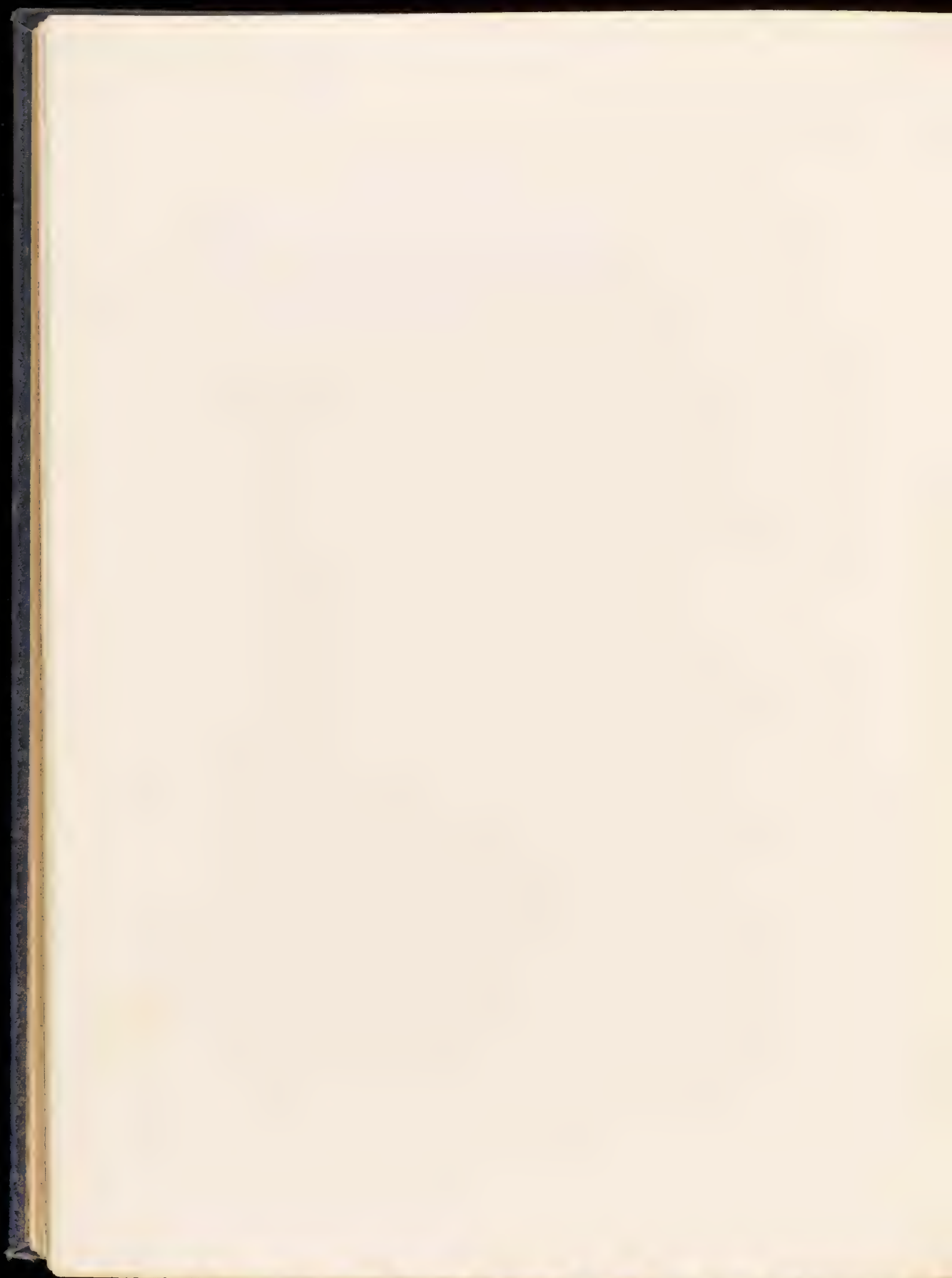
Venice Point with net foundation imitating the very finest Flemish bobbin-laces. Three designs

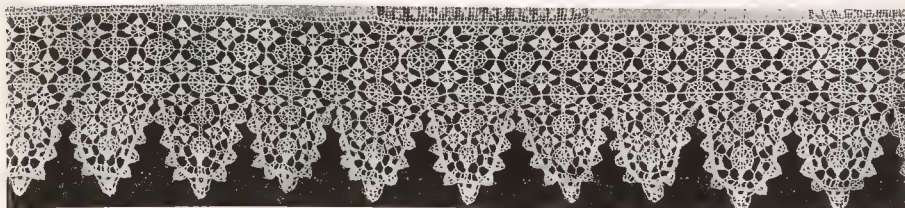
Nos. 362, 363, 364 — Amari, Florence.



APPENDIX.







No. 365 — Ivory point, Földi Pezzoli Museum, Milan.



**A**MONG our Italian Alps, in Valsesia, Valle Vogna, and Valseriana, the women still work very skilfully at a special kind of lace of a traditional type.

The needle-lace known as *punto Saraceno* (Saracen point), *punto Alpino* (Alpine point), *punto avorio* (ivory point), and in dialect, *poncell* (little point) is made with a double button-hole stitch, very closely worked, which is not to be met with in any other Italian lace. The design is no more Italian than the stitch. In ancient samples it is closer, more opaque and more monotonous than in the ordinary *reticello* patterns. And this is not all: for whereas our laces are generally white, and only in exceptional cases tinted or showing touches of colour, these are rarely white; they are usually of tones varying from ivory to brown and are often worked on brilliantly coloured linen. How did this exotic work find its way to our mountains? It is a mystery. But it is certain that when once this *punto Saraceno* had become *punto Alpino* (to use the two names commonly applied to it), it never died out, and is still an integral part of feminine elegance in these regions. Made of ivory or brown thread, it adorns chemises, while worked with blue, red, yellow and green silks boldly and sometimes very happily contrasted, it is applied to aprons and girdles.

The workers vary the designs according to their fancy; but it is always the same rosettes, crosses, and triangles, which, variously disposed by the kaleidoscope of taste, form the motives picturesquely described in such terms as: the *staircase*, the *little windows*, the *daisies* etc. The execution is terribly slow, but in compensation,

the work is more durable than any other kind of lace; it is literally indestructible; the double knots also make it possible to cut it without causing it to ravel. In its vigorous, simple, and attractive appearance it suggests the austere grace of the women who make it and adorn themselves with it.

*Sfilatura* (drawn thread work) would seem to be derived from that needle-work



No. 366 — Lace in ivory-stitch. Portrait of a Child by A. Allori.  
Uffizi, Florence. Photo. Brogi.

known as hem-stitch, in which the threads are removed only lengthwise in the linen, while the vertical lines are either fastened in various ways with a cord or finished with matting-stitch, both methods being capable of producing varied and even very rich designs. The old hand-books of the XVI century perhaps allude to this work when they speak in their prefacee of *punto desfilato*.

Revealing its Arab origin in its name, macramé-work comes from the oldest form of the art of knotting. An art so old in itself that its origin is lost in

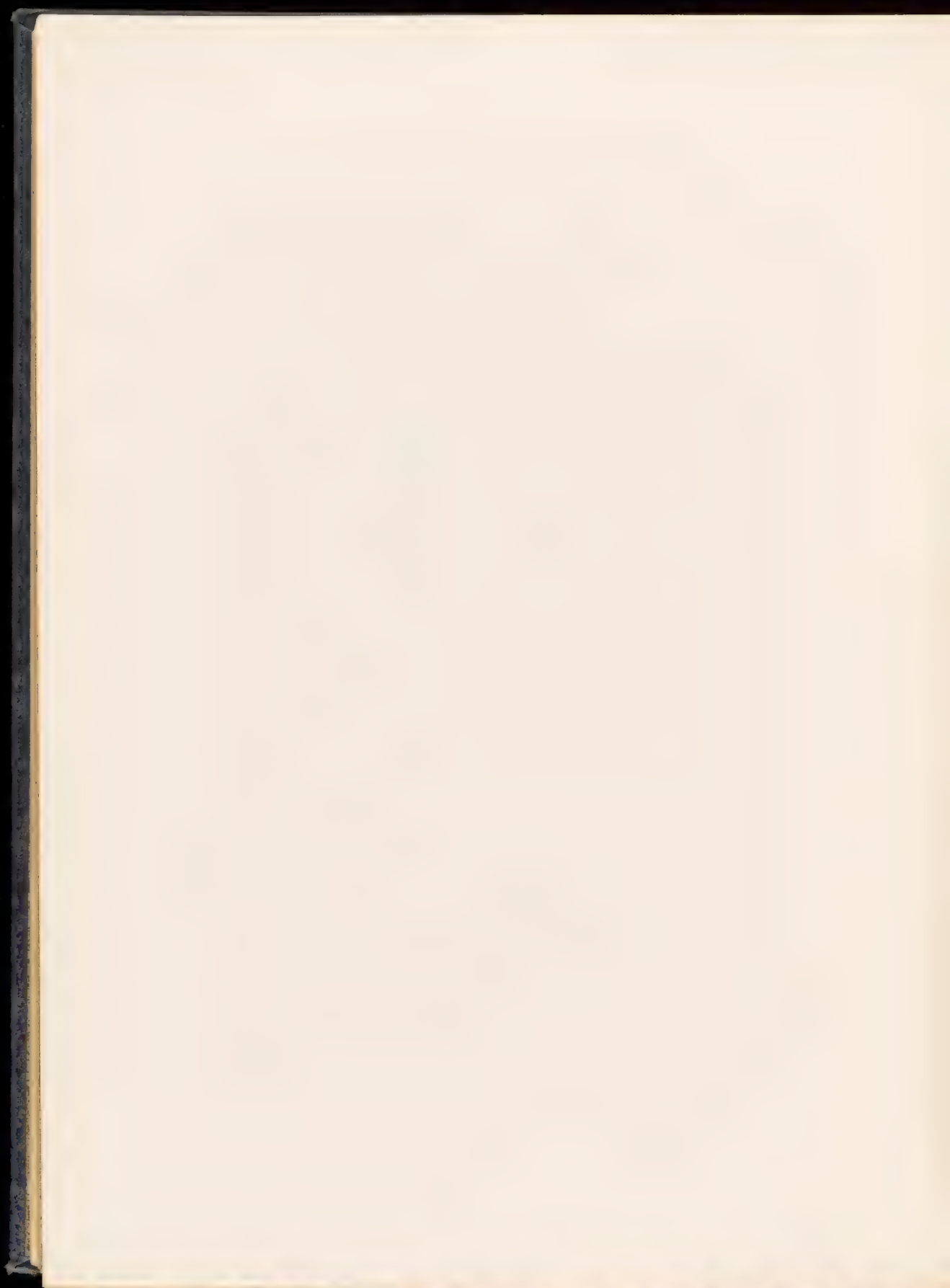


the mist of prehistoric times, but of which a few beautiful samples are to be seen in the Kircheriano Museum on hunters game-bags and nets for catching wild beasts. But this work has no affinity whatever with the *gropi* and *punti groposi* (too often quoted as macramé-work) of pattern-books. In his *Esemplario Nuovo* of 1531, Antonio Tagliente tells us that these stitches refer to that knotting and interlacing of braids or cords called *entrelacs* by the French, and mentioned by Leonardo in the XVI century as being employed with much skill and taste as decorative motives. Macramé in only a fringe knotted in such a manner as to produce a lace-like effect of perforations. The designs for ancient and modern macramés (this work is still executed on the Genoese coast) have an Arabo-Moresque character like its name. The word macramé is generally supposed to be derived from the Arab *mabramab*, the root of which is *baramé*, to protect, defend. It would therefore signify an object to protect or defend something. In the sense of kerchief, or striped shawl it is to be found in various Arab writers, and coincides with the ancient use of towels and kerchiefs, which in the fifteenth century (and even now in country districts) are worn as a protection to the head in Italy. At Genoa, and in Liguria generally, macramé means a towel, and also the material of which towels are made.

I may add that in samples of ancient macramé, the work is always done with the threads of the material itself, and it is therefore very fine.

Crochet is a still humbler imitation of bobbin and needle-laces. By reason of the easiness of the work and its good wearing qualities, it has enjoyed a reputation perhaps beyond its deserts. Nevertheless (setting aside Irish lace, which is the glory of crochet) some creditable specimens of Italian crochet-lace are found worked in designs originally intended for execution in bobbin or needle-lace.





APPENDIX.

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PLATES.



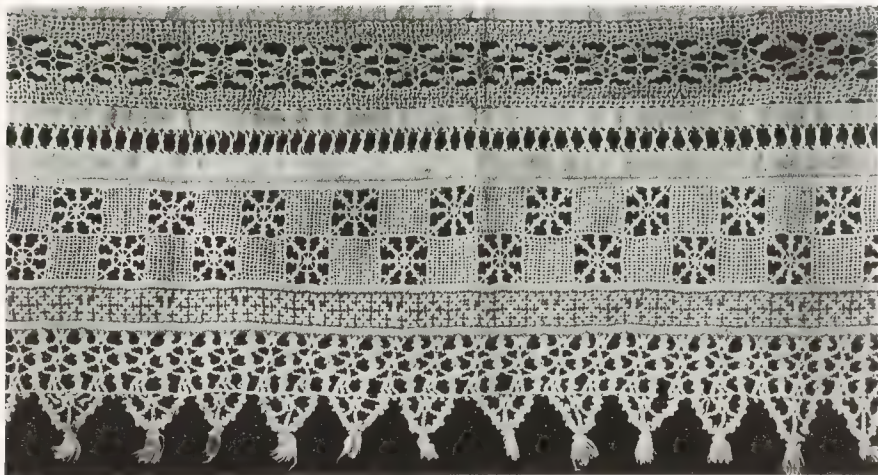


MACRAMÉ — XVI CENTURY.

367



368

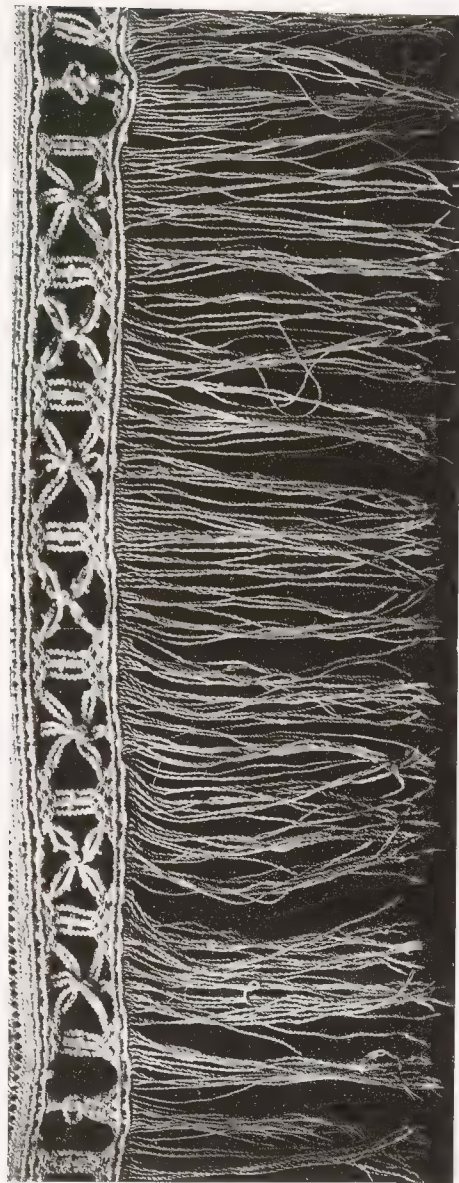


No. 367 — Original towel with two laces insertions and border in macramé, with tassels. De Viti de Marco, Rome.

No. 368 — Original border: bobbin-work, laces alternately of *reticello* and drawn thread, coloured embroidery with counted threads and insertion and edging of macramé. Millelire, Genoa.



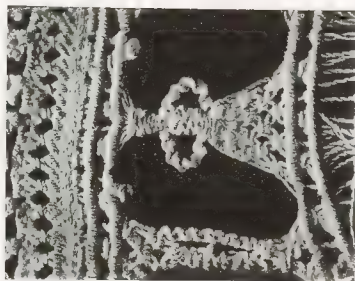




369



370



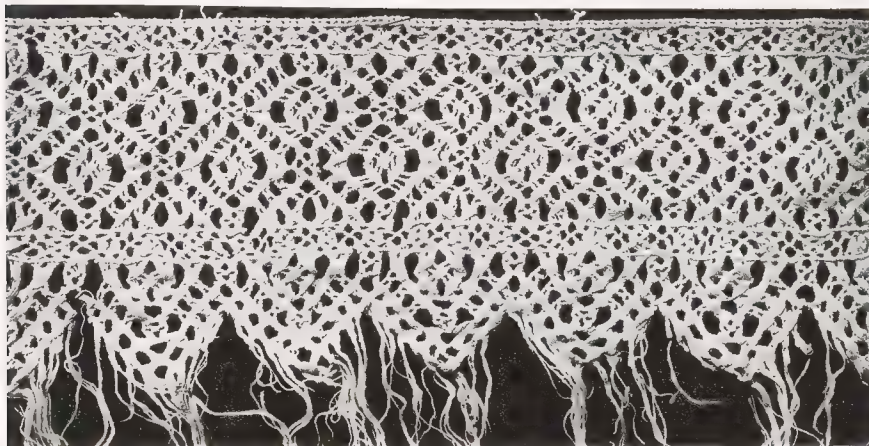
371

Macramé fringe with figures  
Nos. 369, 370, 371 — Errera, Venice



MACRAMÉ — XVI CENTURY.

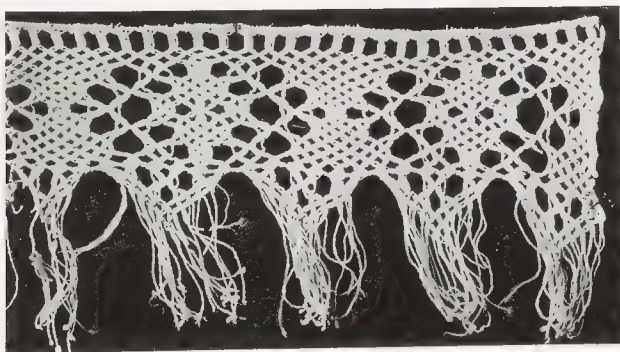
372



373



374



Wide border and edging with macramé fringe.

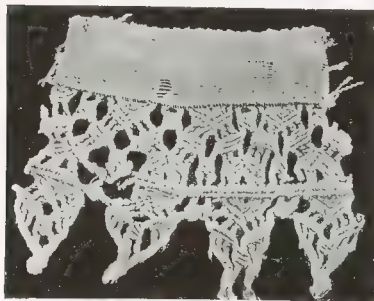
No. 372 — Colgate, New York. No. 373 — Jesurum, Venice. No. 374 — Baldiai, Florence.



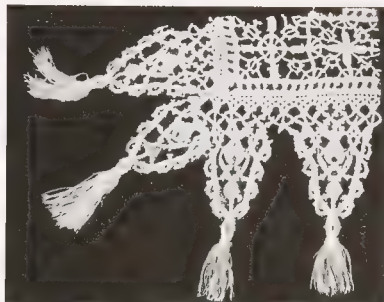


MACRAMÉ — XVI CENTURY.

375



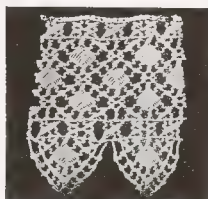
376



377



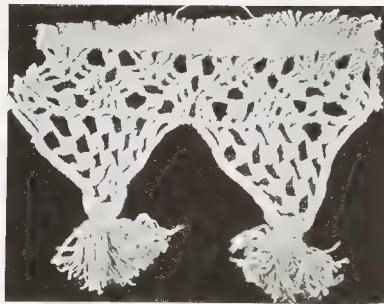
378



379



380



381



No. 375 — Macramé insertion and edging. Amari, Florence.

No. 376 — Points with macramé tassels. Rucellai, Florence.

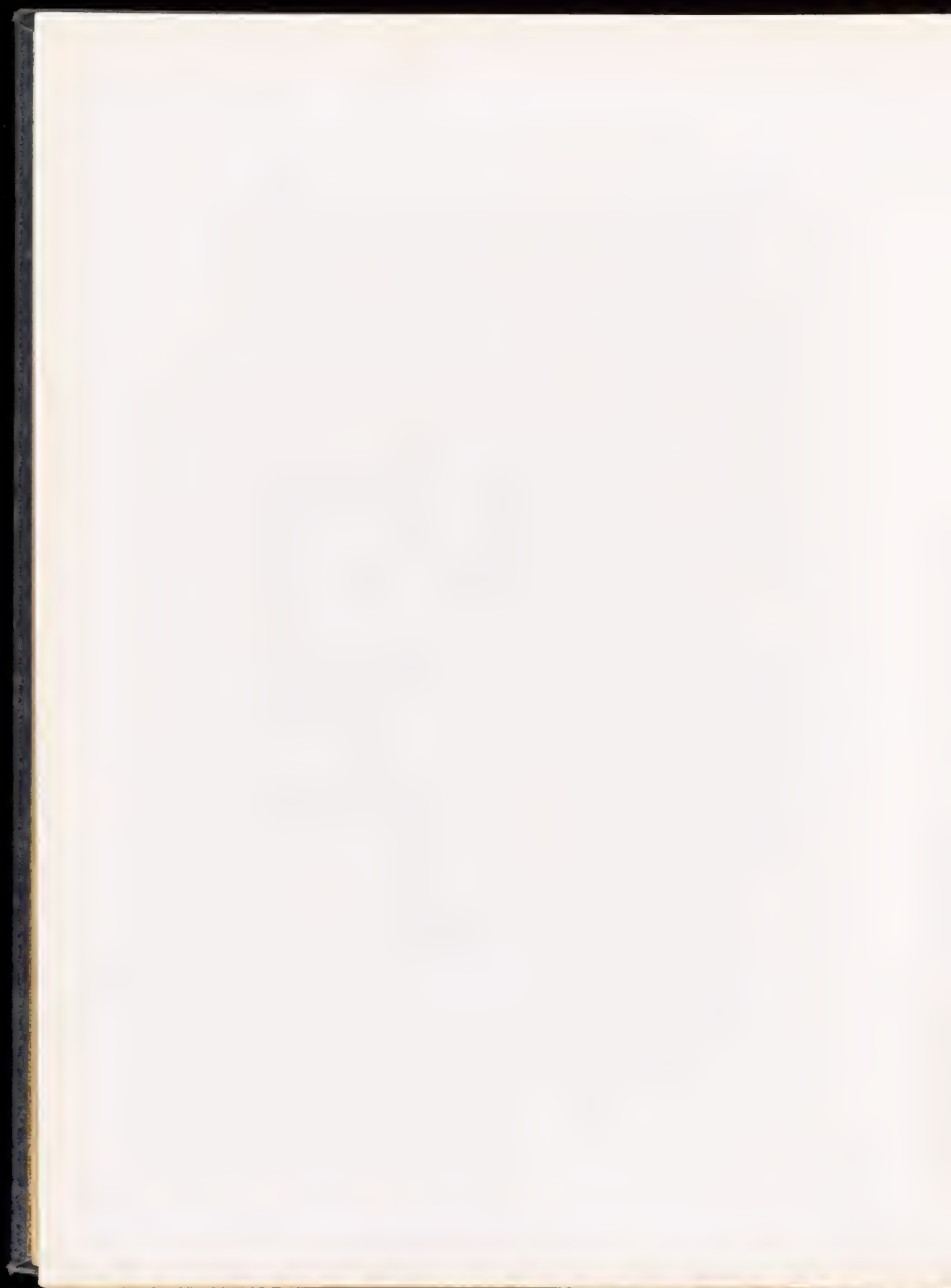
No. 377 — Insertion, macramé points and tassels. Amari, Florence.

No. 378 — Macramé points and insertion. Rucellai, Florence.

No. 379 — Macramé insertion and fringe. Amari, Florence.

No. 380 — Macramé insertion, points, and tassels. Amari, Florence.

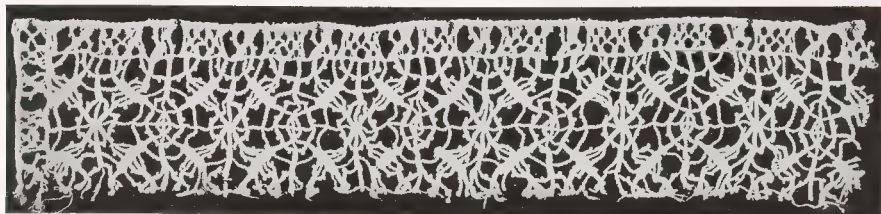
No. 381 — Macramé points and tassels. Amari, Florence.





MACRAMÉ — XVI CENTURY.

382



383



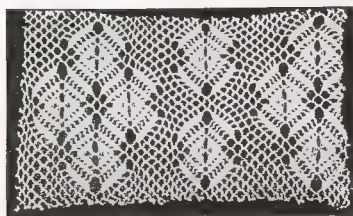
384



385



386



387



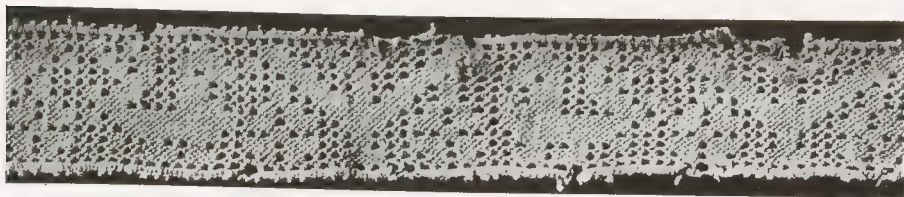
No. 382 — Fragment of wide macramé border. Amari, Florence.  
 No. 383 — Macramé edging. Baldini, Florence.  
 No. 384 — Macramé insertion. Rucellai, Florence.

No. 385 — Macramé insertion. Baldini, Florence.  
 No. 386 — Portion of a macramé background. Amari, Florence.  
 No. 387 — Insertion similar to No. 385.

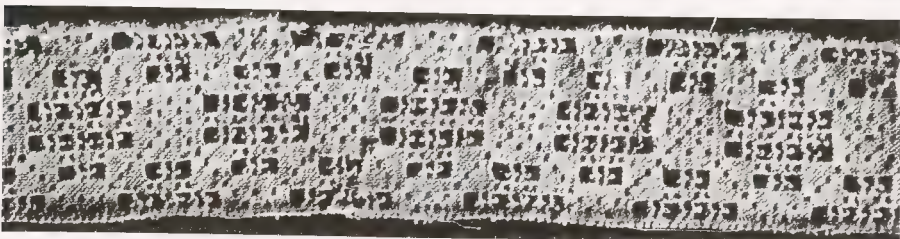


IVORY-STITCH — XVII CENTURY.

388

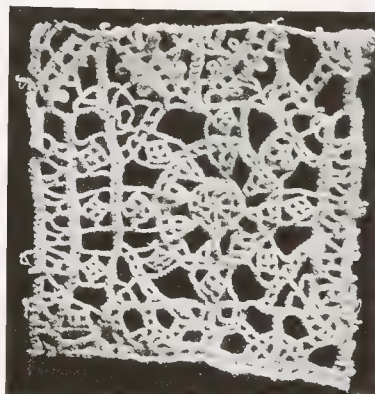


389



391

390



392



393



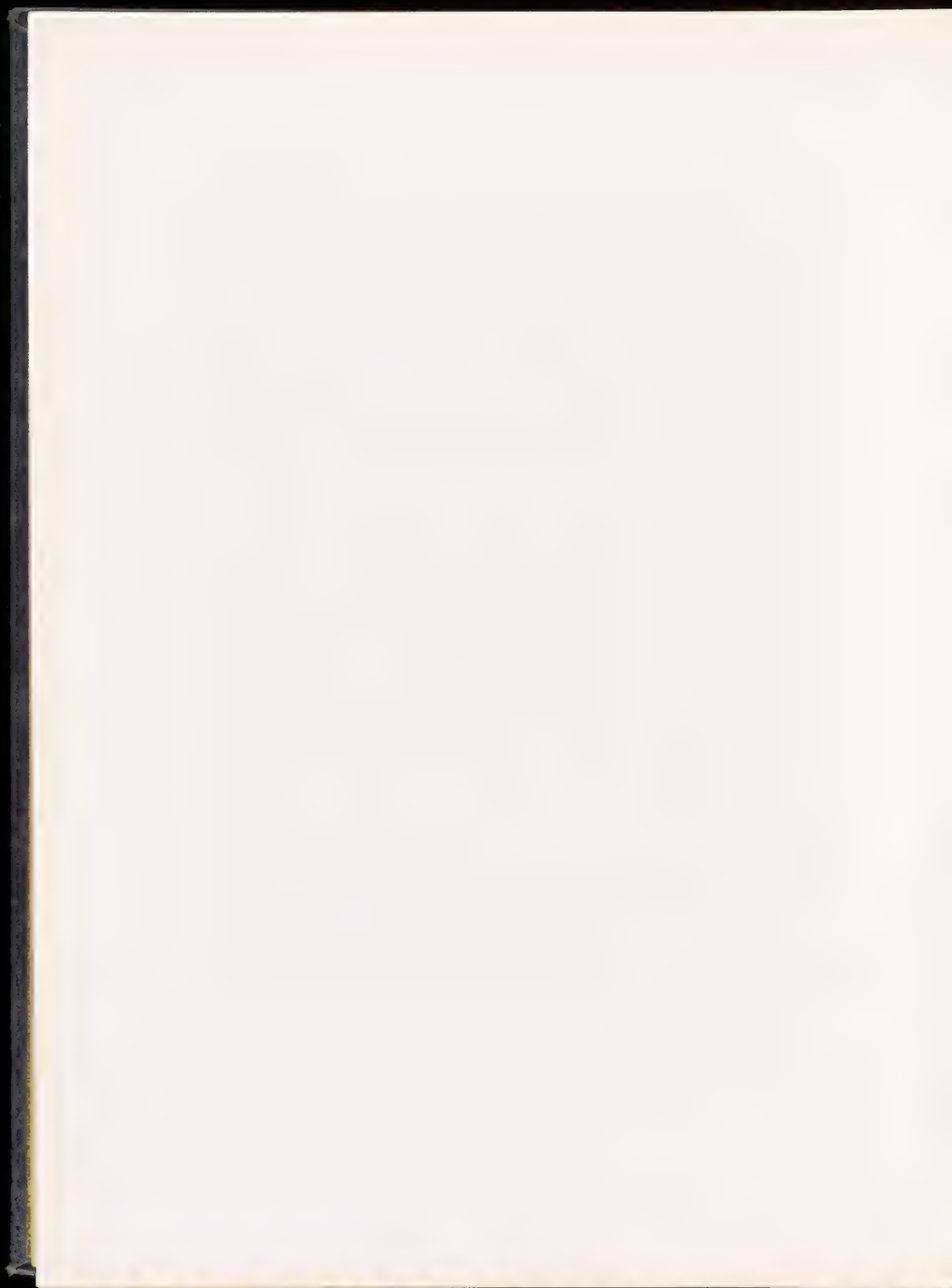
No. 388 — Insertion with animals facing each other, in ivory stitch from design for drawn-thread. Pilot, Leghorn.

No. 389 — Ivory stitch insertion from design for *reticello*. Aghib, Leghorn.

Nos. 390, 391, 392 — Ivory stitch insertions. Baldini, Florence.

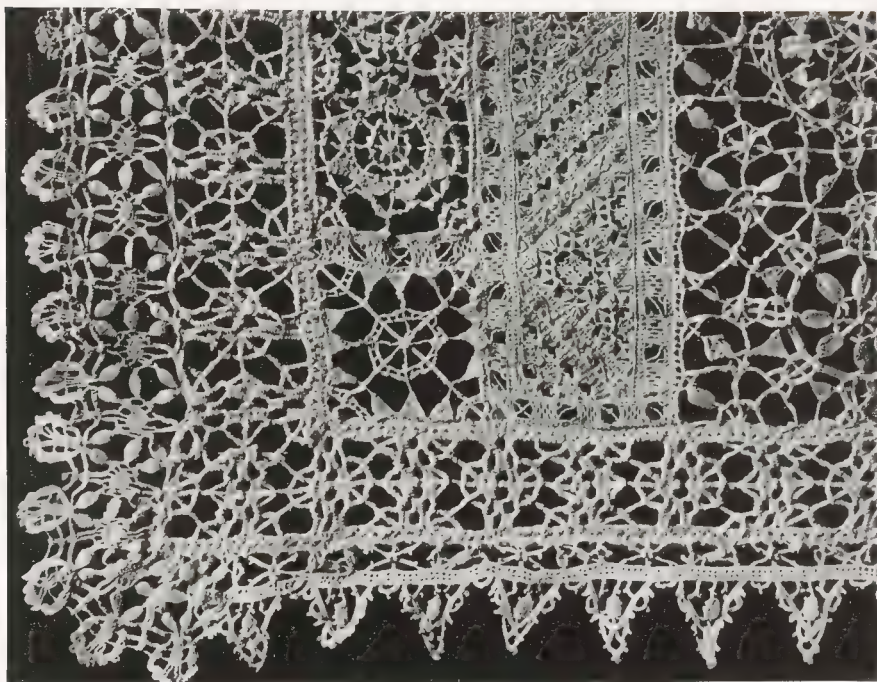
No. 393 — Insertion and edging with tassels. Amari, Florence



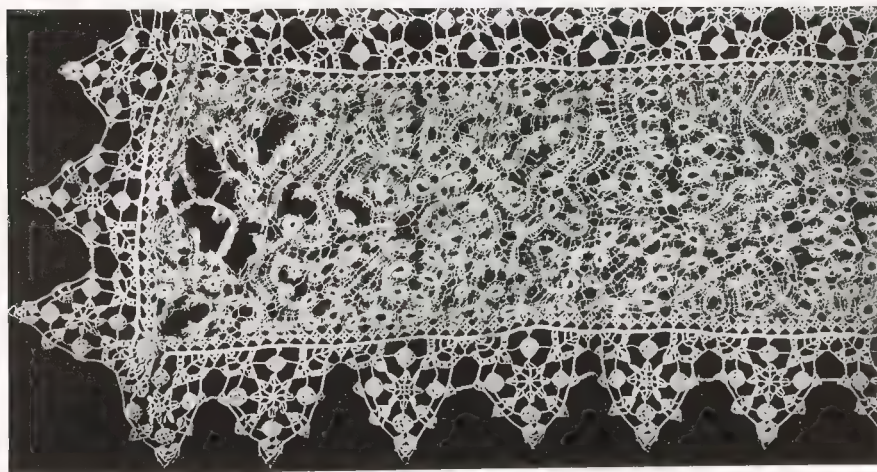


IVORY-STITCH — XVII CENTURY.

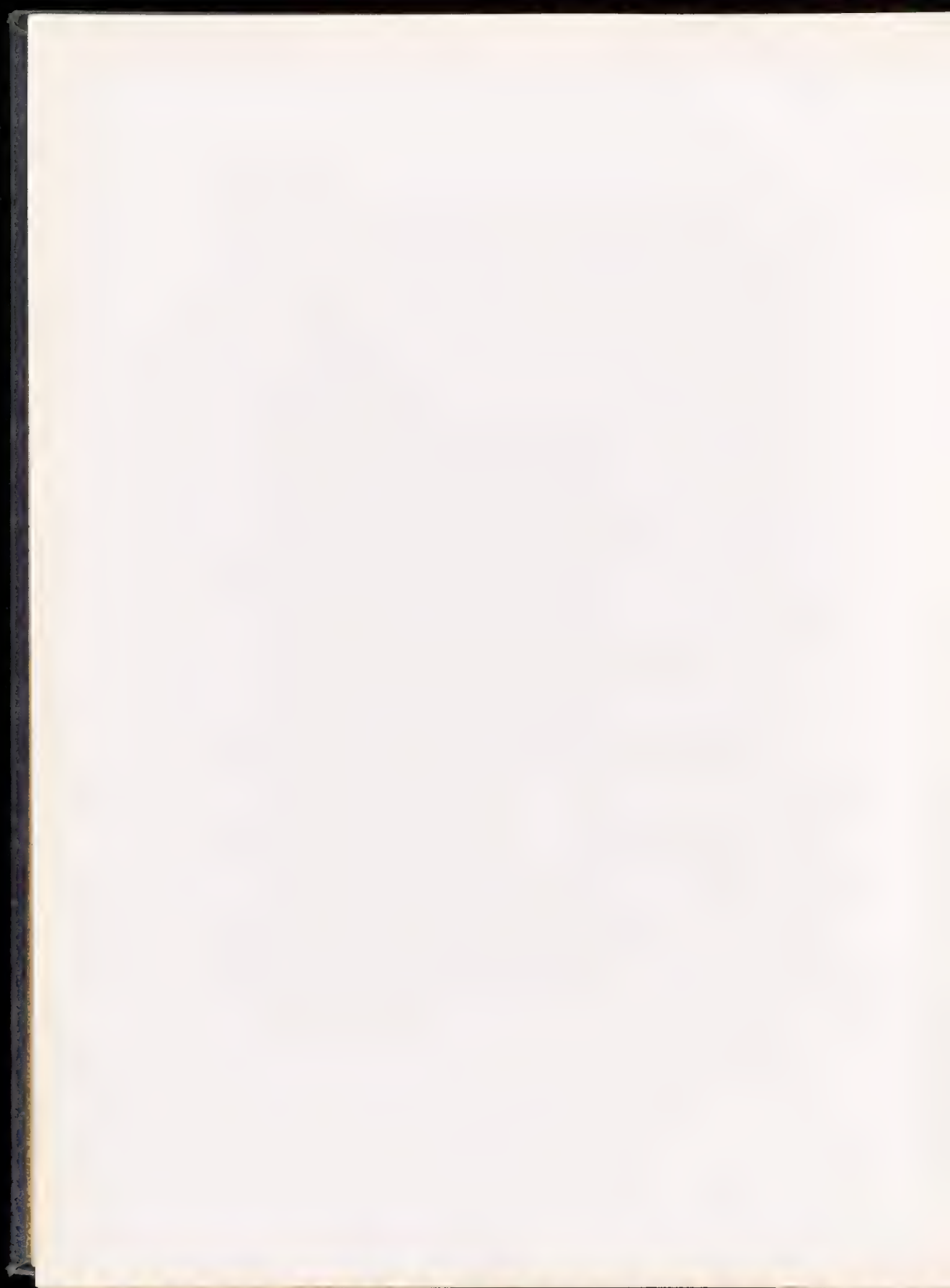
394



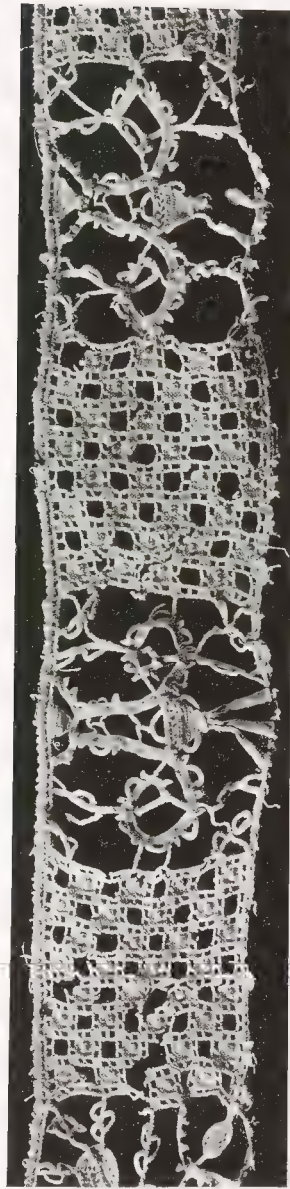
395



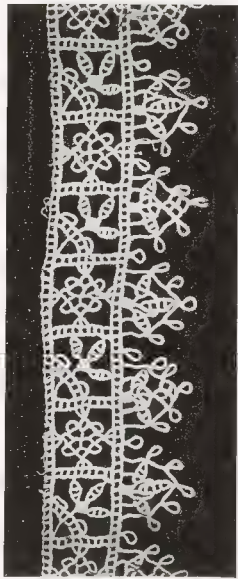
No. 394 — Modern miscellany of antique fragments. *Reticello*, lacies, bobbin-work, etc. Ivory stitch insertion. Rodocanachi, Leghorn.  
No. 395 — Edging of Ivory stitch. Levier, Florence.



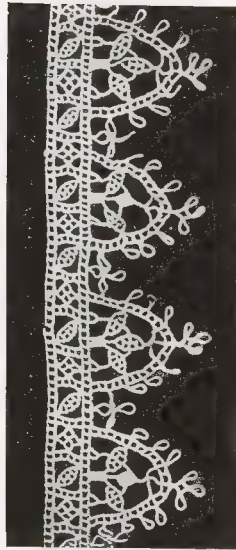




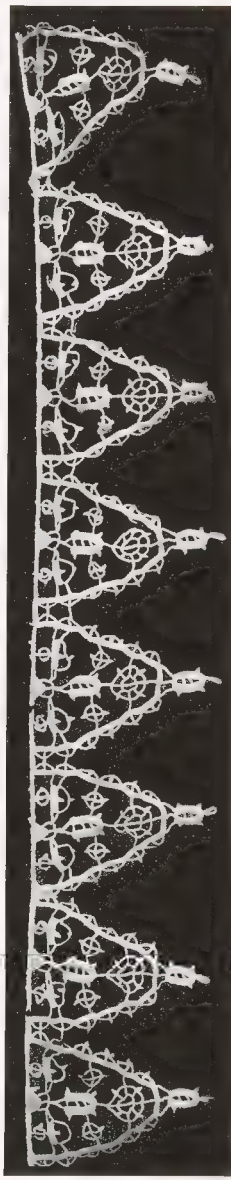
396



397

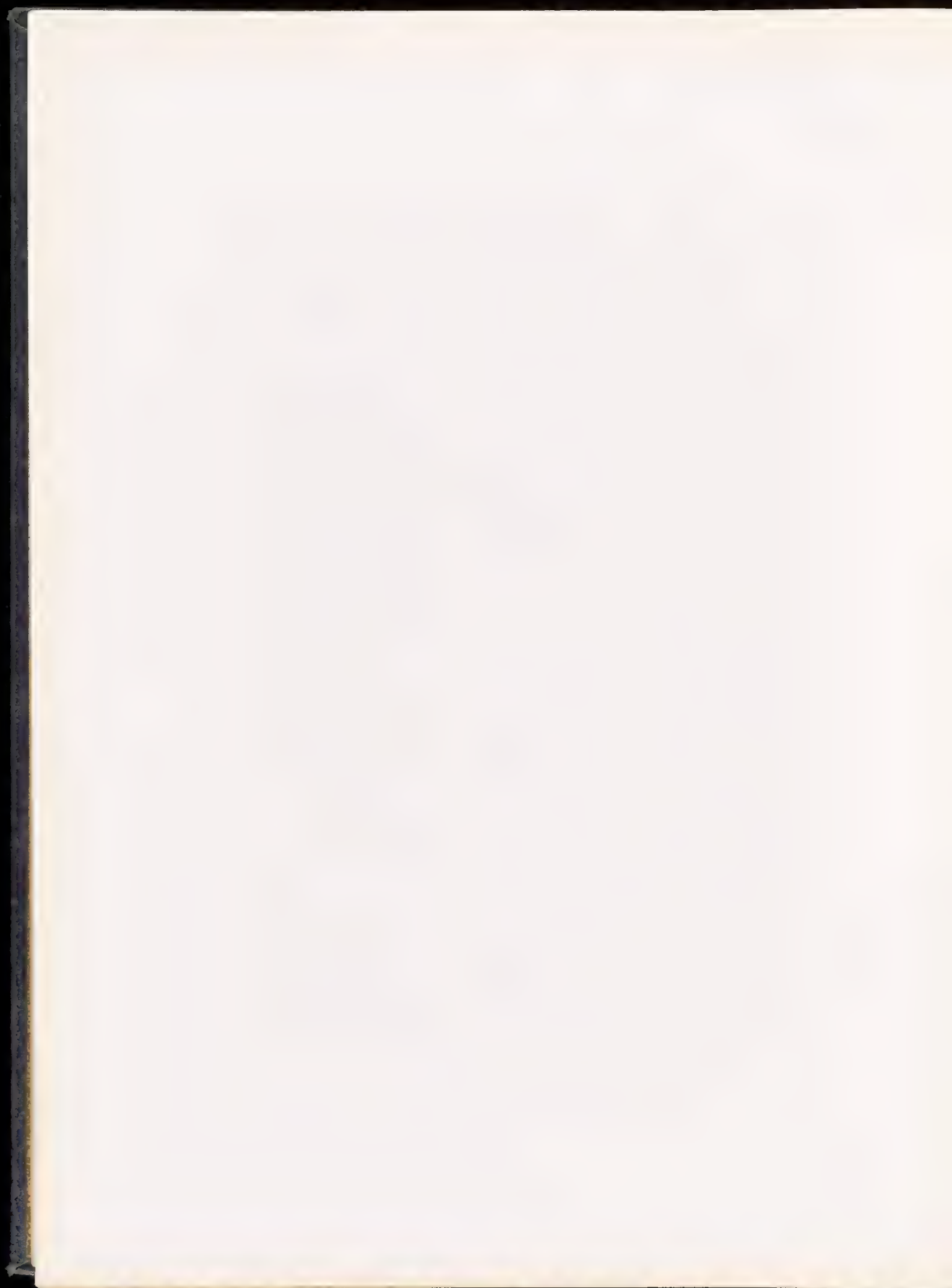


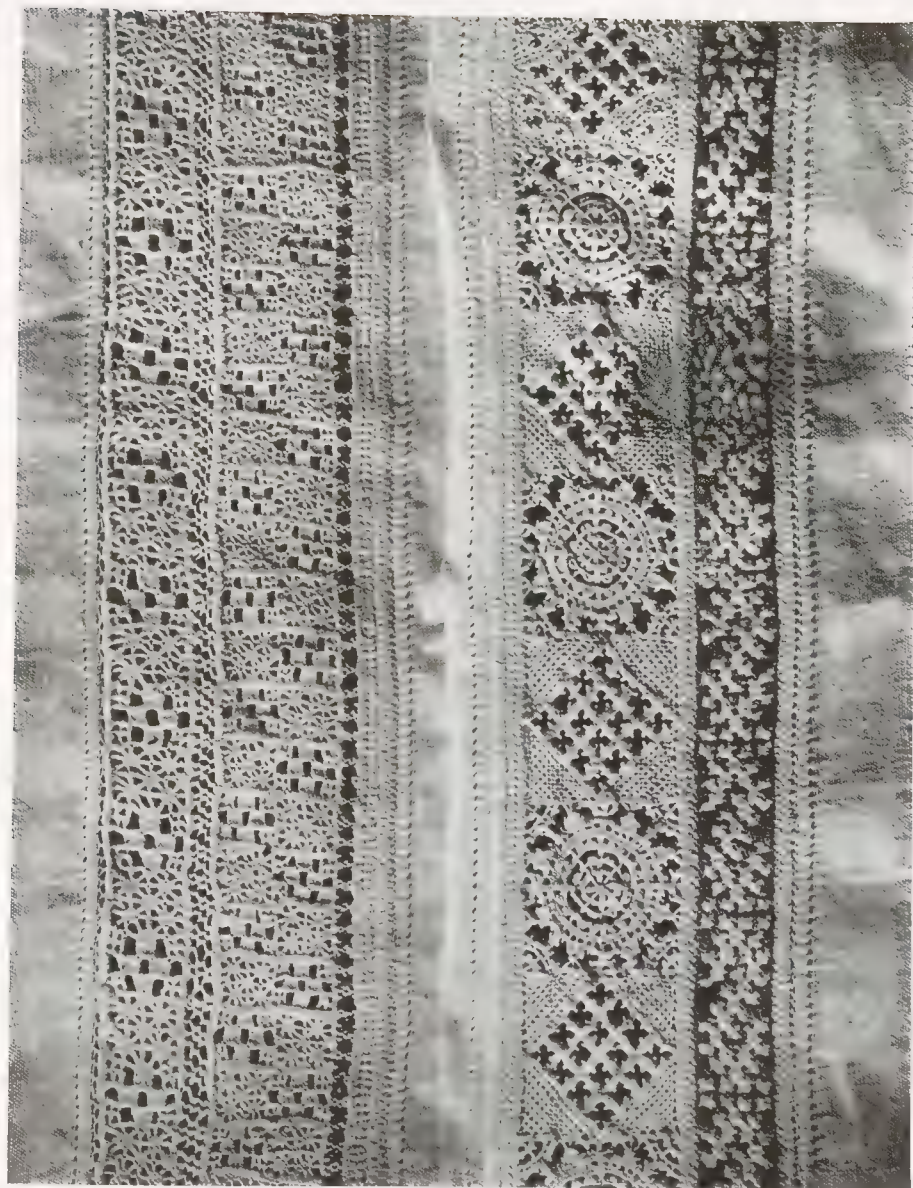
398



399

No. 396 - Alternate squares forming insertion; one in ivory stitch, the rest, *punto in aria*. Tranquilli, Areoli Pieno.  
 Nos. 397, 398 - Edgings in ivory stitch. Antolini, Macerata.  
 No. 399 - Ivory stitch edging from a *punto in aria* design. Campagnaesi, Macerata.



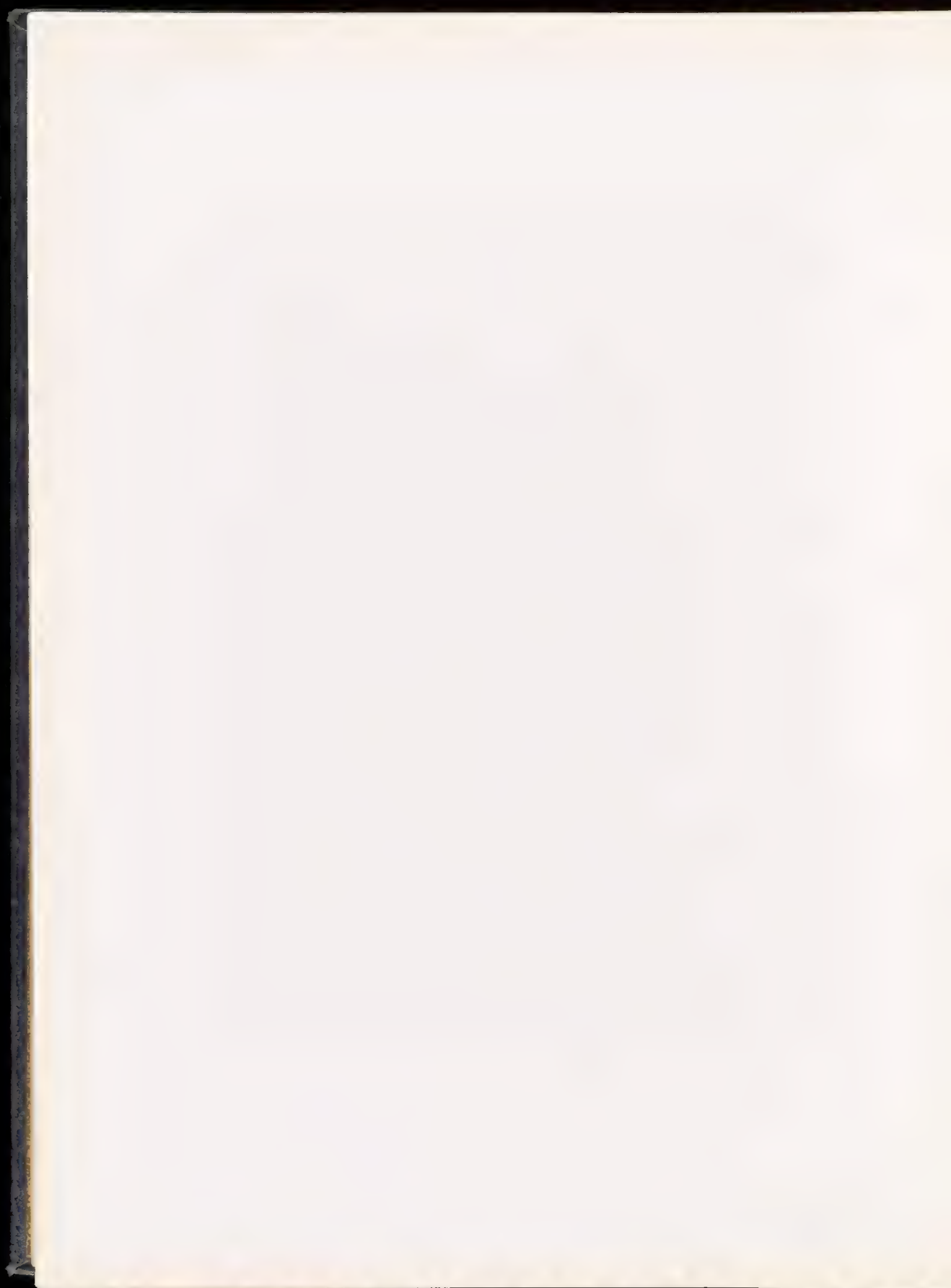


400

401

No. 400 — Ivory stitch, bobbin-work with *reflexio* embroidery in colour and counted threads, Millesire, Genoa.  
No. 401 — Ivory stitch insertion. Millesire, Genoa.





IVORY-STITCH — XVII CENTURY.

402



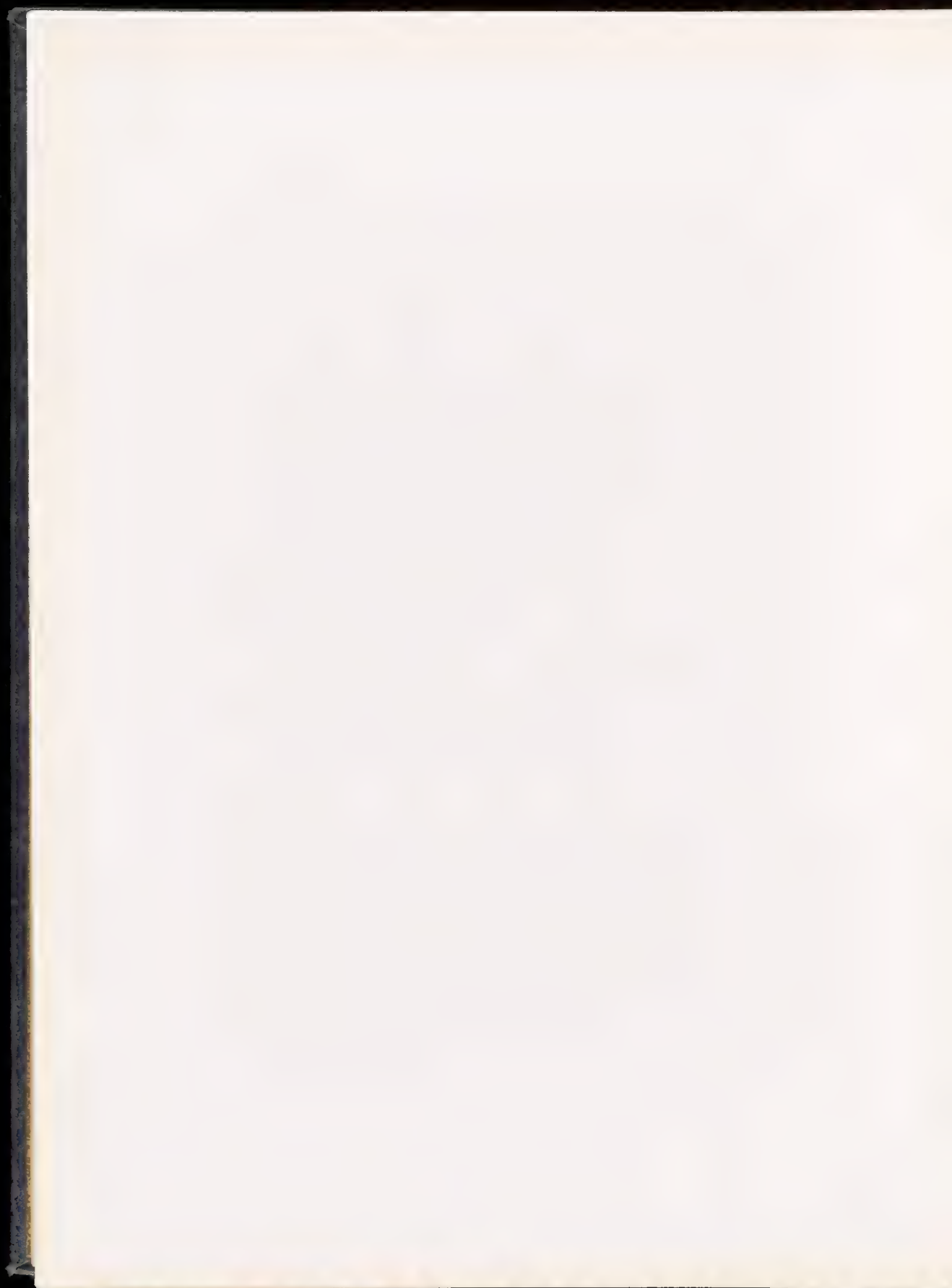
403



404



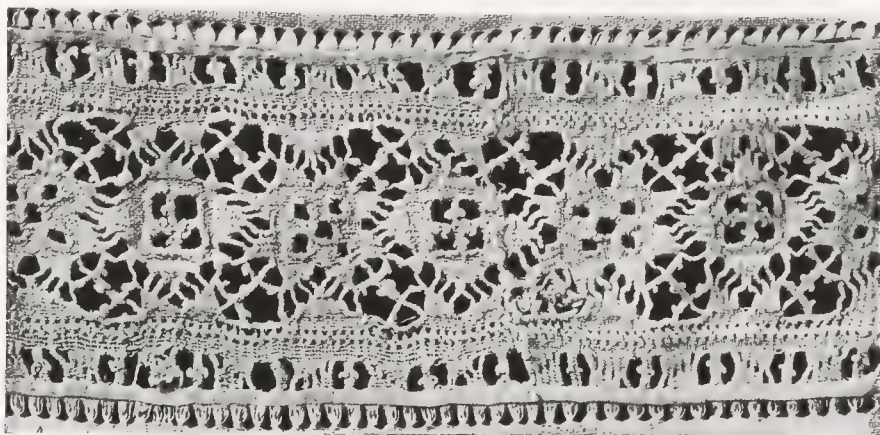
No. 402 Original collar in ivory stitch from a design for *reticello*. Amari, Florence.  
Nos. 403, 404 Insertion in ivory stitch from a design for *reticello*. Amari, Florence.





DRAWN THREAD WORK — XVI CENTURY.

405



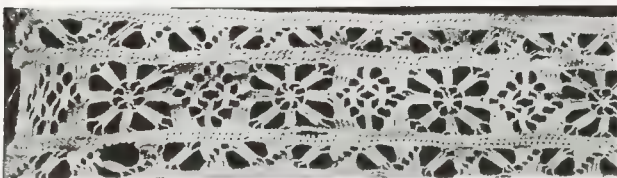
406



407



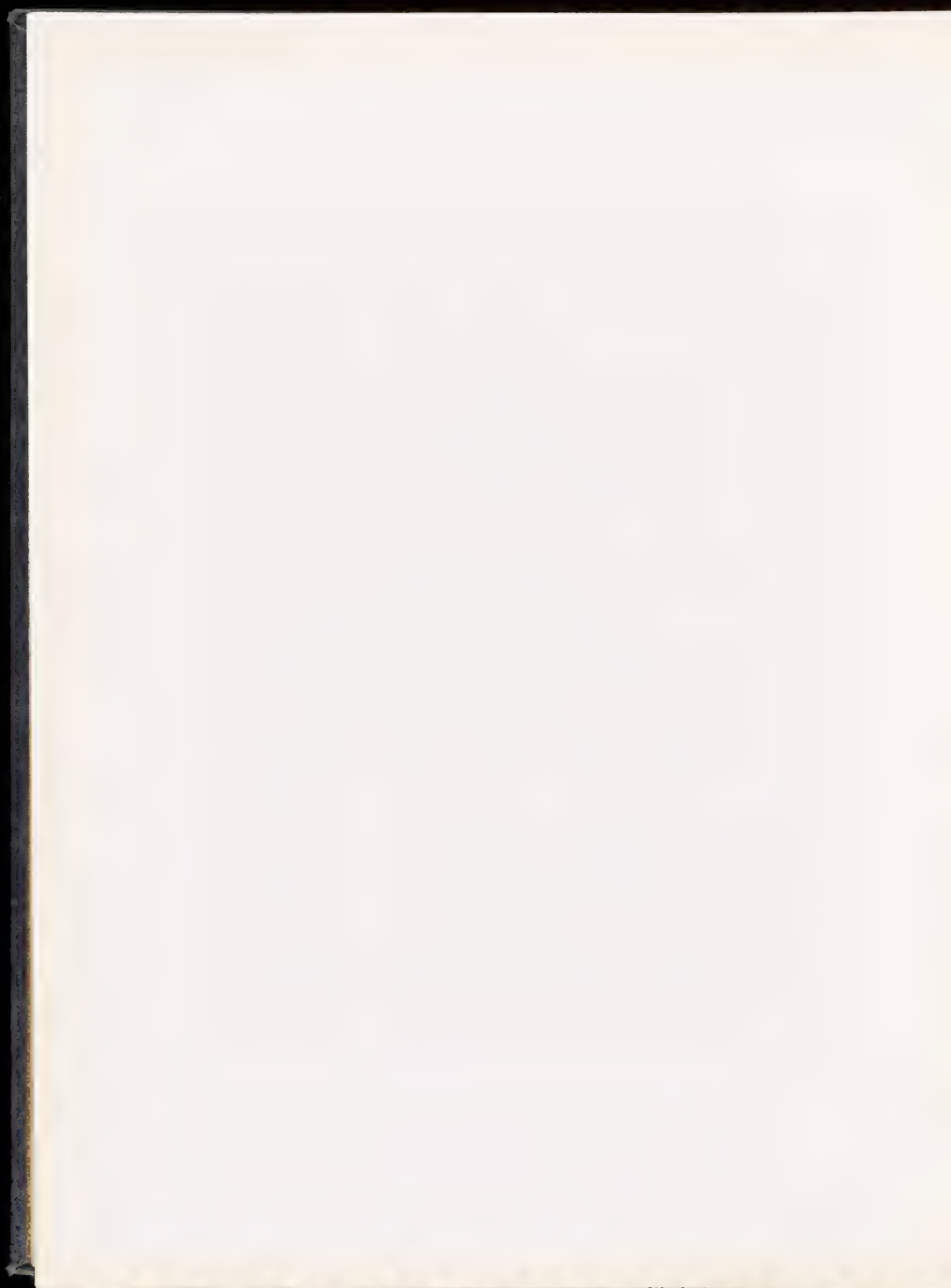
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409



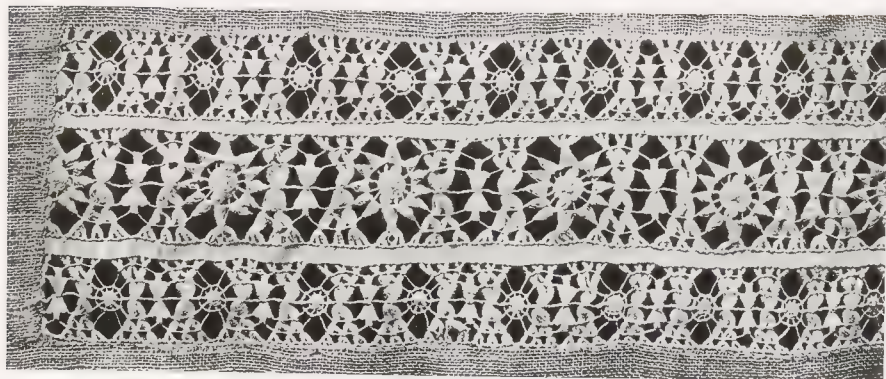
- No. 405 — Original border made in various drawn thread stitches. D'Atri, Rome.  
 No. 406 — Miscellany of ancient fragments. Ida Schiff, Florence.  
 No. 407 — Drawn work combined with *reticello*. Luck, Rome.  
 Nos. 408, 409 — Colgate, New York.



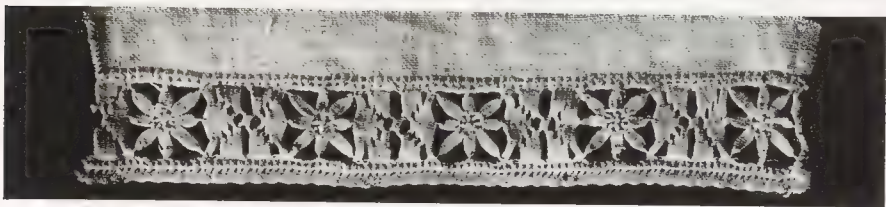


DRAWN THREAD WORK — XVII CENTURY.

410



411



412



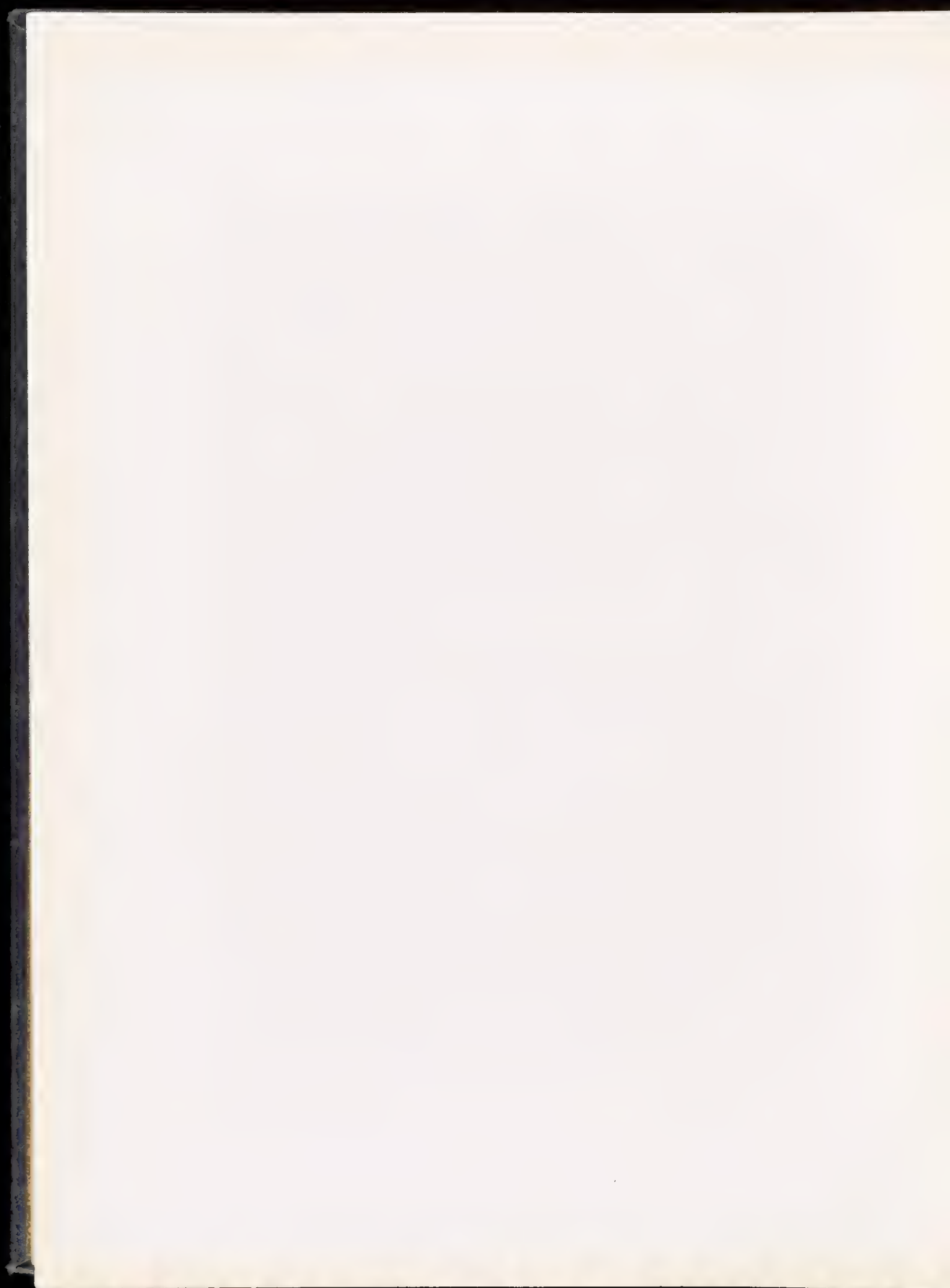
413



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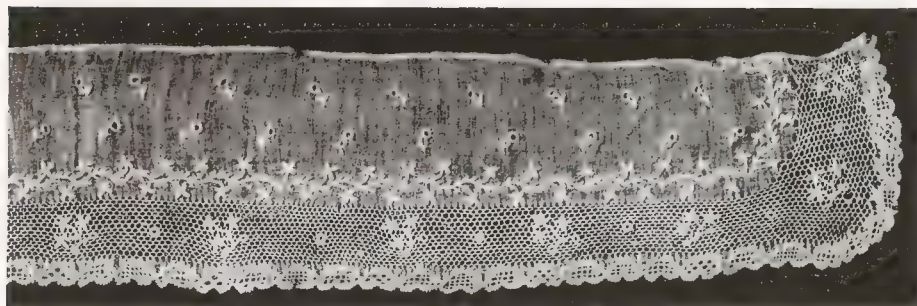


DRAWN THREAD WORK — XVIII CENTURY.

414

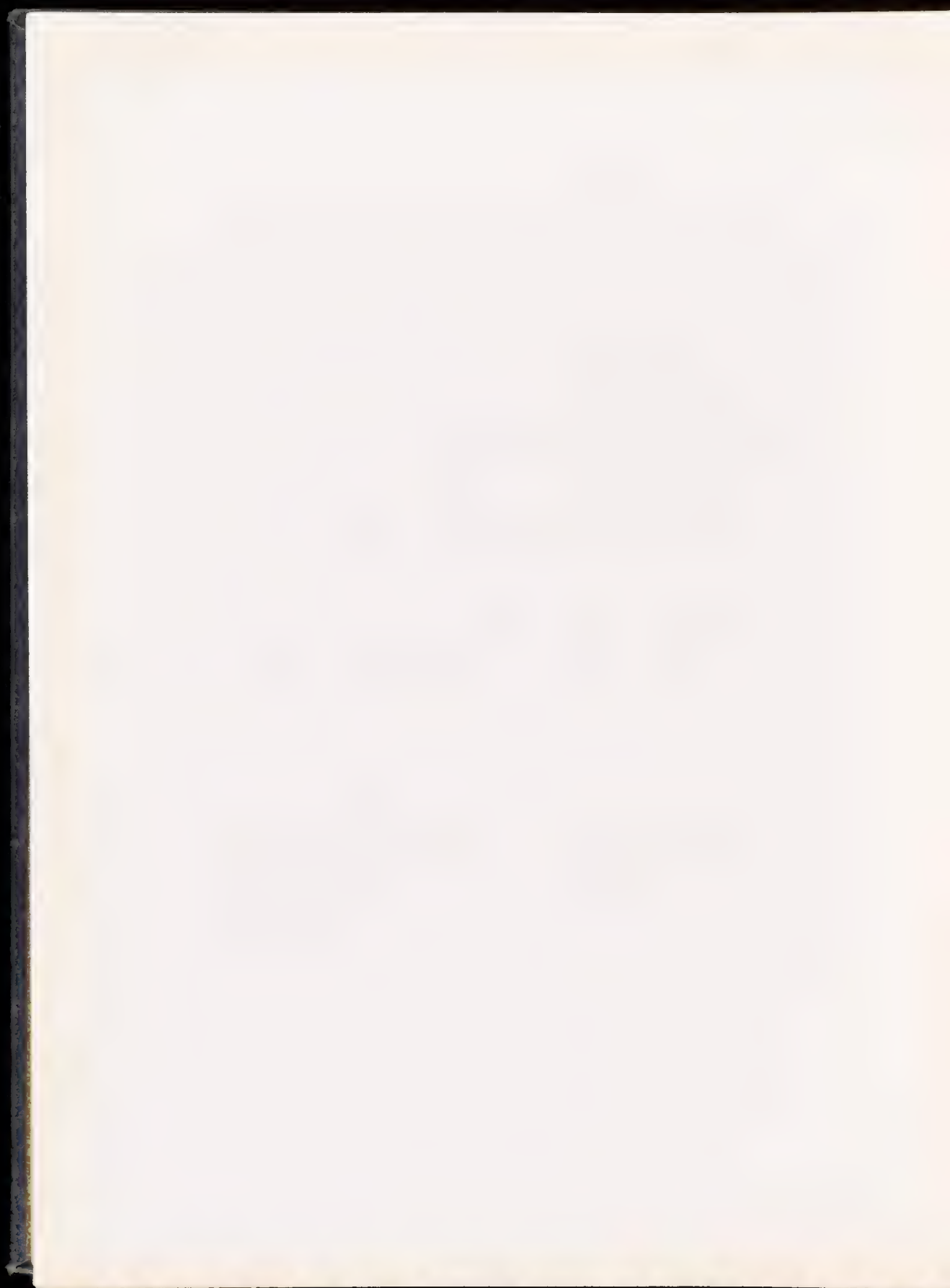


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### III. — PUNTO IN ARIA

- No. 240. Inlaid Altar-front by G. Fassi, imitating Venetian Rose-Point, 1633. Church of San Niccolò, Carpi.
- Nos. 241, 242. Design for embroidery taken from Book IV of the *Buratto* of A. Paganino. Reproduced by Ist. d'Arti Grafiche, Bergamo.
- No. 243. XVI century. Embroidery in *punto in aria* and *reticello*. (The embroidery in reddish thread in executed without being carried through to the back, except in the case of the first stitches on which the matting-stitch is afterwards executed: Squares and insertion of *reticello*. The edging is in *punto in aria*. Cantoni, Milan.
- > 244. Design for *punto in aria* or cut work, taken from the *Dera* 'Perfettione' of Ostaus. Venice, 1561. Reproduced by Ist. d'Arti Grafiche, Bergamo.
- No. 245. Design wherein is shown how to enlarge or reduce any pattern. From the *Corona* of Vecellio. Venice, 1595.
- > 246. Large collar of *punto in aria*. From the Portrait of an unknown Woman by Pourbus. Modena Gallery. Photo. Anderson.
- > 247. Collar of embroidered linen with edging of *punto in aria*. Portrait of Bianca Cappello. 1575. Uffizi, Florence. Photo. Alinari.
- > 248. High wired collar in *punto in aria*. Portrait of Maria de' Medici by Scipio Pulzone. 1610. Pitti Gallery, Florence.
- > 249. Another high wired collar in *punto in aria*. Portrait of Maria de' Medici. Uffizi, Florence. Photo. Alinari.
- > 250. Ruff and bodice trimming of *punto in aria*. Portrait of Anne of Austria. 1610. Uffizi, Florence. Photo. Alinari.

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- 252. XVI century. Table-cover of ivory-tinted linen with diagonal strips and border embroidered in curl and satin stitches combined with *reticello* and *punto in aria*. Edged with macramé fringe with figures. Errera, Venice.
- 253. XVI century. Border with embroidery, *reticello* and *punto in aria*. Ruccellai, Florence.
- 254. XVI-XVII century. Fragment of embroidery, *reticello*, and *punto in aria*. The complete design showed a quadrilobe of linen (outlined by the *reticello* insertion) with figure of dancing-girl in centre, leaves, flowers, and other devices in *punto in aria*, laces, and little cords. Here and there the linen is too much worn to show the design clearly. Guggenheim, Venice.
- No. 255. Cut linen embroidery from a design for *punto in aria*. Church of S. Pantaleone, Venice.
- 256. Border of cut linen round table-cloth in picture by Paul Veronese « Supper in the House of Levi ». Accademia, Venice.
- 257. Heavy Venice Point with foliage pattern in relief. (Venice, first half XVIII century).
- 258. Round bodice and sleeves heavy Venice Point. Bust of Princess Pico della Mirandola by L. Ottoni in the Ducal Palace of Mantua.
- 259. Work in Venice Point, properly so called, prepared and begun on parchment in XVII century. Antolini, Macerata.
- 260. Very fine Burano Point. Guggenheim, Venice.
- 261. Burano work properly so-called, XVII century. Jesurum.
- 262. Venice Point on net foundation. XVIII century. Carretto, Turin.

## PLATES

- No. 263. Original pillow-slip in little squares of linen embroidered in satin and curl stitch, alternating with figures of chickens in *punto in aria*. Sangiorgi, Rome.
- 264. Chalice-veil of fine linen. In centre, among rays of light the sacred monogram, surrounded by the words, IN NOMINE JESU. The edging is bobbin-made. Siena Exhibition, 1904.
- 265. Original coverlet with border and points. Two animals confront each other before a vase of flowers. Actual size. Sangiorgi, Rome.
- 266. Original apron with border and edging of flowers and birds. Antolini, Macerata.
- 267. Original collar, flowers and ornaments. Pogliaghi, Milan.
- 268. Lace with various flowers. The net foundation is modern. Amari, Florence.
- 269. Collar with flowers and ornaments. Rouillon de Wirth, Florence.
- Nos. 270, 271. Two strips of *punto in aria* and embroidery. No. 270. In the first, the ground in cut away and the flowers are worked in various stitches and holes on the linen. — No. 271. In the second, the linen ground is allowed to remain, and the flowers, vase and pomegranate are in *punto in aria*. Jesurum, Venice.
- No. 272. Wide insertion with vertical design of carnations, daisies, jasmine, etc. Sermoneta, Florence.
- 273. Same as last. Same owner.
- 274. Insertion with vertical design of flowers, birds, and animals. Brusadasi Church, Belluno.
- 275. Half of chalice veil made in a circle, with Lamb and motto « Ecce Agnus Dei », and four points on which are two eagles and two dragons (Arms of the Borghesi). The dragon is seen incomplete in the following illustration. Colgate, New York.
- 276. Conventional flowers. Modern composition. Jesurum, Venice.
- 277. Fragment of dragon of preceding plate.
- 278. Wide border and edging with flowers and leaves. South Kensington Museum, London.
- 279. Border and edging with flowers. Amari, Florence.
- 280. Fragment of lace with flower and eagle, double-headed and crowned. Baldini, Florence.
- 281. Edging with ornaments and flowers. Colgate, New York.
- 282. Lace with principal motive of daisies, and various flowers. Sermoneta, Florence.
- 283. Insertion and lace. Aghib, Leghorn.
- 284. Fragment of lace. Baldini, Florence.
- 285. Point for handkerchief. Baldini, Florence.
- 286. Cut linen work outlined with gold, from a design for *punto in aria*. Antolini, Macerata.
- 287. Cut linen work outlined with gold, from a design for *punto in aria*. Antolini, Macerata.
- 288. White cut linen work from a design for *punto in aria*. Modern composition, combined with corners of embroidered laces and *reticello*. Church of San Pantaleone, Venice.
- 289. Original collar, cut linen work and embroidery, from a design for *punto in aria*. Bargagli, Florence.
- No. 290. Trimming for alb, with flowers and ornaments surrounding the figure of St. John the Evangelist. Church of San Pantaleone, Venice.
- 291. Detail of last plate, another portion, showing figure of the Saviour.
- 292. Chalice-veil with crucifixes at the corners, and four scenes of the Passion: Christ crowned with thorns, Led to Calvary, In Gethsemane, and Scourged, Sangiorgi, Rome.
- Nos. 293, 294, 295, 296. Isolated figures for insertion in ground-work of leaves and flowers as shown in two preceding examples. No. 293. Two angels with censers before a ciborium. — No. 294. Saint. — No. 295. Mary Magdalen. — No. 296. Saint. All three: Ruccellai, Florence.
- No. 297. Alb-trimming, with flowers and leaves. Church of San Pantaleone, Venice.
- Nos. 298, 299, 300, 301, 302, 303. Various fragments. No. 298. Della Porta, Gubbio. — No. 299. Ruccellai, Florence. — No. 300, 301, 302. Baldini, Florence.
- 304, 305, 306, 307, 308. Various edgings. No. 304, 305. Ristori, Florence. — No. 306, 307, 308. Baldini, Florence.
- No. 309. Original handkerchief, flowers and leaves.
- 310. Edging with flowers, vases, cornucopia. Bargagli, Florence.
- 311. Bertha in heavy Venice Point. Corsini, Florence.
- Nos. 312, 313, 314, 315. Heavy Venice Point. No. 312. Without background. Sermoneta, Florence. — No. 313. Sermoneta, Florence. — No. 314. Without background. Errera, Brussels. — No. 315. Amari, Florence.
- No. 316. Heavy Venice Point, with tape and rosaline ground. Sermoneta, Florence.
- 317. Errera, Brussels.
- 318. Heavy Venice Point with rosaline ground. Sermoneta, Florence.
- 319. Original cravat in heavy Venice Point. Ciccolini, Macerata.
- 320. Heavy Venice Point with rich rosaline background. Ristori, Florence.
- Nos. 321, 322, 323. Heavy Venice Point. Nos. 321, 322. Original collars. Errera, Brussels. — No. 223. Fragment. With figures of angels. Serego, Venice.
- 324, 325. Heavy Venice Point without foundation. No. 324. A votive cushion. Civic Museum, Verona. — No. 325. Border. Ristori, Florence.
- No. 326. Original collar. Johnston, Venice.
- 327. Rosaline border. Jesurum, Venice.
- 328. Trimming for alb. Extremely handsome design of candlesticks with seaweed and shells, in relief on rosaline ground. The lace looks like a tissue of coral, jewels and flowers. Treasure of St. Mark's, Venice.
- Nos. 329, 330. Venice Point. No. 329. Border. Sermoneta, Florence. — No. 330. Border finished off at two extremities. Sangiorgi, Rome.
- No. 331. Cravat in Venice Point. Ciccolini, Macerata.
- Nos. 332, 333. Venice Point. Ristori, Florence.
- 334, 335. Venice Point. Ristori, Florence.
- 336, 337, 338. Venice Point. No. 336. Citernes, Florence. — Nos. 337, 338. Ristori, Florence.
- No. 339. Heavy Venice Point, with barred background forming an open net-work. Luccheschi, Venice.



- No. 340. Venice Point on groundwork imitating Argentan lace. Ciccolini, Macerata.
- > 341. Burano Point. The small medallions in the form of cameos with various figures: a heart transfixed, a lamb, etc. Ecclesiastical piece, with bobbin made edging. Rucellai, Florence.
- Nos. 342, 343, 344, 345. Burano Point, made from a design imitating Alençon lace. Nos. 342, 343. Jesurum, Venice. — Nos. 344, 345. Rucellai, Florence.
- > 346, 347, 348, 349, 350, 351. Burano Point, from designs imitating French laces. Nos. 346, 347. Rucellai, Florence. — No. 348. Morosini, Venice. — No. 349. Citteresi, Florence. — No. 350. Baldini, Florence. — No. 351. Jesurum, Venice.
- > 252, 353, 354. Original mittens and chalice-veil in Burano Point. Rucellai, Florence.

- Nos. 355, 356, 357. Burano Point imitating French laces. No. 355. Shawl with floral design. Rucellai, Florence. — No. 356. Original Cap. Rucellai, Florence. — No. 357. Another Cap. Rucellai, Florence.
- No. 358. Scarf in Burano Point, imitating French lace (Louis XVI). Serego, Venice.
- Nos. 359, 360. Burano Point. No. 359. Lace like scarf in preceding plate. — No. 360. Edging and shawl, imitating French laces. Rucellai, Florence.
- No. 361. Scarf in Burano Point, imitating French lace (Louis XVI). Rucellai, Florence.
- Nos. 362, 363, 364. Venice Point with net foundation imitating the very finest Flemish bobbin-laces. Three designs. Amari, Florence.

## APPENDIX

No. 365. Ivory point. Poldi Pezzoli Museum, Milan.

No. 366. Lace in ivory-stitch. Portrait of a Child by A. Allori. Uffizi, Florence. Photo. Brogi.

## PLATES

### Macramé.

- No. 367. Original towel with two laci insertions and border in macramé, with tassels. De Viti de Marco, Rome.
- > 368. Original border: bobbin-work, laci, squares alternately of *reticello* and drawn thread, coloured embroidery with counted threads and insertion and edging of macramé. Millesime, Genoa.
- Nos. 369, 370, 371. Macramé fringe with figures. Errera, Venice.
- > 372, 373, 374. Wide border and edging with macramé fringe. No. 372. Colgate, New York. — No. 373. Jesurum, Venice. — No. 374. Baldini, Florence.
- No. 375. Macramé insertion and edging. Amari, Florence.
- > 376. Points with macramé tassels. Rucellai, Florence.

- No. 377. Insertion, macramé points and tassels. Amari, Florence.
- > 378. Macramé points and insertion. Rucellai, Florence.
- > 379. Macramé insertion and fringe. Amari, Florence.
- > 380. Macramé insertion, points, and tassels. Amari, Florence.
- > 381. Macramé points and tassels. Amari, Florence.
- > 382. Fragment of wide macramé border. Amari, Florence.
- > 383. Macramé edging. Baldini, Florence.
- > 384. Macramé insertion. Rucellai, Florence.
- > 385. Macramé insertion. Baldini, Florence.
- > 386. Portion of a macramé background. Amari, Florence.
- > 387. Insertion similar to No. 385.

### Ivory-stitch.

- No. 388. Insertion with animals facing each other, in ivory stitch from design for drawn-thread. Pilot, Leghorn.
- > 389. Ivory stitch insertion from design for *reticello*. Aghib, Leghorn.
- Nos. 390, 391, 392. Ivory stitch insertions. Baldini, Florence.
- No. 393. Insertion and edging with tassels. Amari, Florence.
- > 394. Modern miscellany of antique fragments. *Reticello*, laci, bobbin-work, etc. Ivory stitch insertion. Rodocanachi, Leghorn.
- > 395. Edging of ivory stitch. Levier, Florence.
- > 396. Alternate squares forming insertion; one in ivory stitch, the rest, *punto in aria*. Tranquilli, Ascoli Piceno.

- Nos. 397, 398. Edgings in ivory stitch. Antolini, Macerata.
- No. 399. Ivory stitch edging from a *punto in aria* design. Compagnoni, Macerata.
- > 400. Ivory stitch, bobbin-work with *reticello* embroidery in colour and counted threads. Millesime, Genoa.
- > 401. Ivory stitch insertion. Millesime, Genoa.
- > 402. Original collar in ivory stitch from a design for *reticello*. Amari, Florence.
- Nos. 403, 404. Insertion in ivory stitch from a design for *reticello*. Amari, Florence.

### Drawn thread work.

- No. 405. Original border made in various drawn thread stitches. D'Arti, Rome.
- > 407. Miscellany of ancient fragments. Ida Schiff, Florence.
- > 407. Drawn work combined with *reticello*. Luck, Rome.
- Nos. 408, 409. Colgate, New York.

- No. 410. Original border composed of three insertions. Drawn thread. Goretti, Florence.
- Nos. 411, 412, 413. Three insertions. Drawn thread. Tranquilli, Ascoli Piceno.
- > 414, 415. Drawn thread on very fine linen, imitating needle-lace. Millesime, Genoa.

### Crochet.

No. 416. Crochet work from a bobbin design. Pasolini, Ravenna.

No. 417. Crochet work imitating Venetian Point. Malaguzzi, Milan.

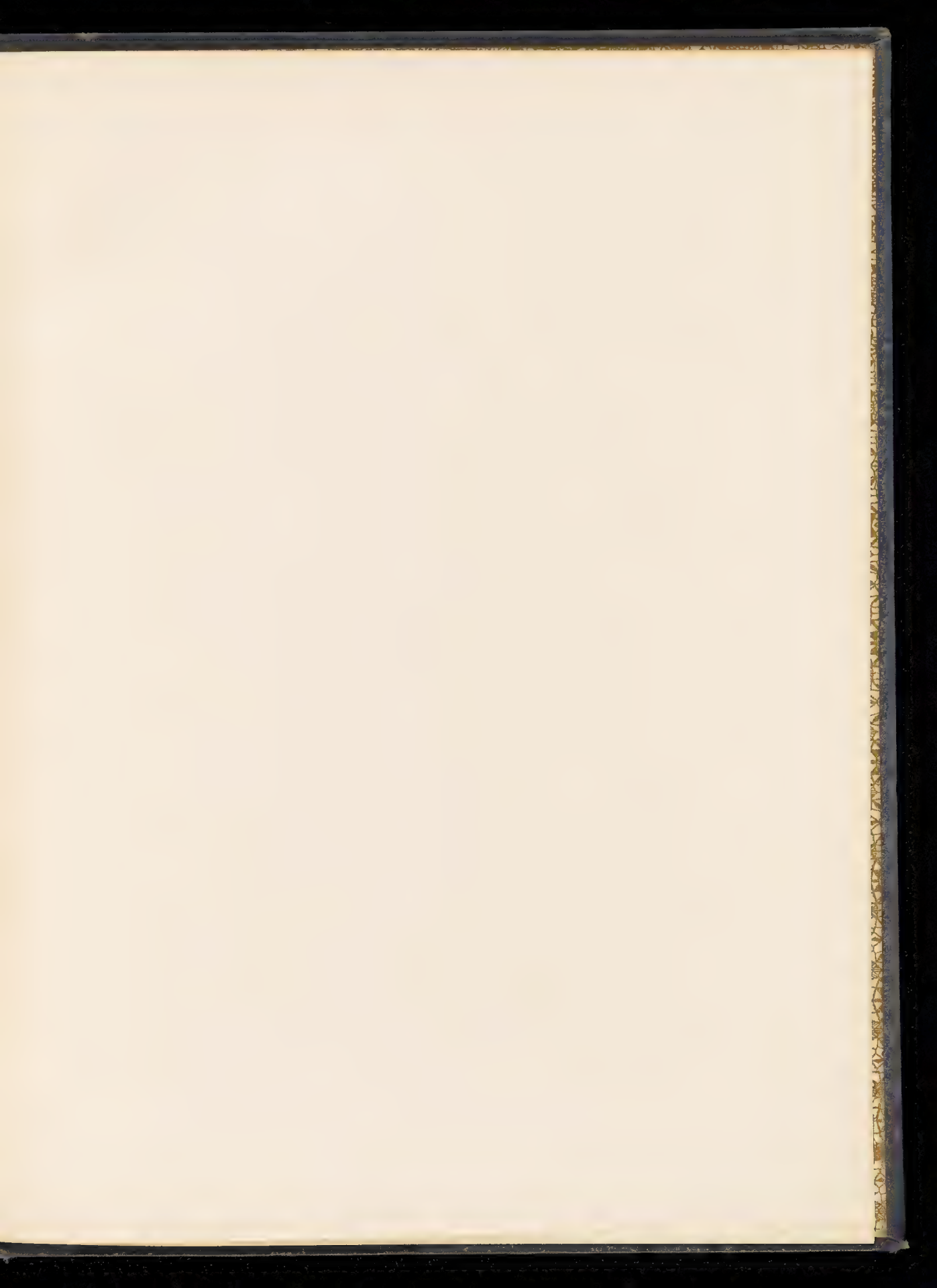
## ERRATA

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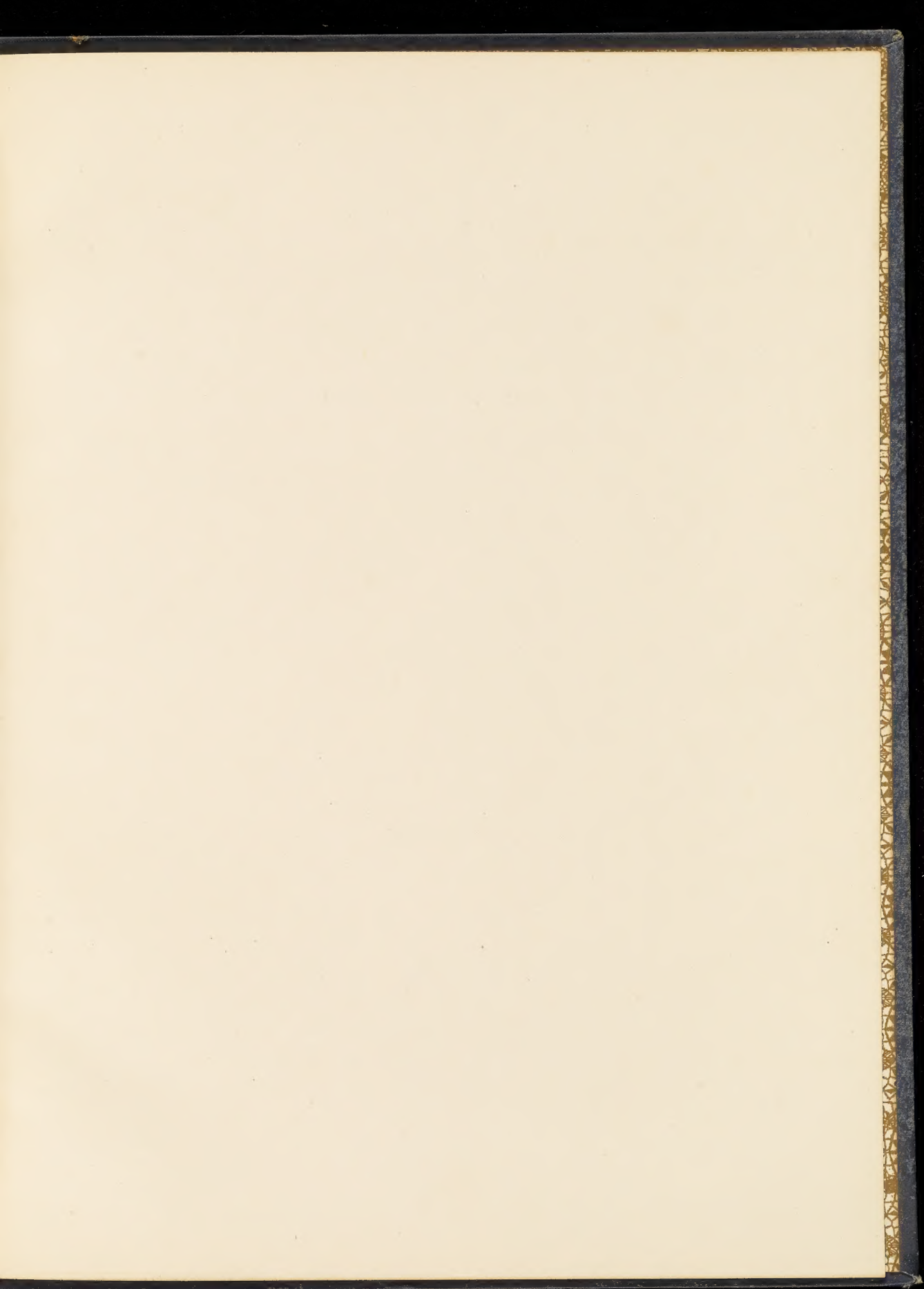
- Page 6. Inscription of Fig. — For « *wite* » read « *white* ».
- » 17, l. 23. — For « *knolied* » read « *knotted* ».
- » 20, l. 17. — For « *inte* » read « *rite* ».
- » 26, l. 10. — For « *and,* » read « *, and* ».
- » 36, l. 10. — For « *wichb* » read « *which* ».
- » 44, l. 16. — For « *formling* » read « *forming* ».
- Plate No. 87. — For « *falconier* » read « *falconer* ».
- Page 132, l. 20. — For « *whit* » read « *witb* ».
- » 137, l. 3. — Delete « *ot* ».
- Plate No. 195. — For « *originat* » read « *original* ».
- Page 266, l. 8. — For « *Venice* » read « *Venise* ».
- » 386, l. 10. — For « *prefacee* » read « *prefaces* ».
- In titles of Nos. 141-148, 257, for « *cut linen* » read  
« *heavy Venice Point* ».

















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